

MUSICAL AMERICA



Edited by

John F. Freund

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PADEREWSKI MAKES A DEFINITE REFUSAL

ENGLISH MANAGER CABLES HE
WILL NOT COME HERE
THIS FALL.

Pianist will Appear at American Recitals, as Arranged, During the Fall of 1907—Making Alterations on His Villa at Morges, Switzerland.

A cablegram received Wednesday afternoon from W. Adlington, of London, the English manager of Ignace Paderewski, announces definitely that the distinguished pianist will not come to America this season. His tour of 1907-1908, in which he will appear at 100 or more recitals and concerts in America, will, it is understood, take place as arranged.

The cablegram reads as follows: "Paderewski positively postpones his coming until next Fall. Particulars by letter.—W. Adlington."

Friends of Paderewski in this city, state that in addition to making a number of changes which he has decided on making in the orchestration of his new Symphony, he has had extensive alterations on his villa at Morges, Switzerland, in progress for several months past. This extra work has kept him so busy that he has had no time to give to his composition, and as he purposes to take charge personally of the orchestration, he found that he would have to give up his entire time in order to complete it for appearance with the Boston Symphony, as originally arranged for.

This he was unable to do, owing to his European engagements, and his decision to stay away from America during the present season is the result.

TICKETS, BUT NO CONCERT.

New Rochelle Music Lovers Find Hall
Dark at Appointed Hour.

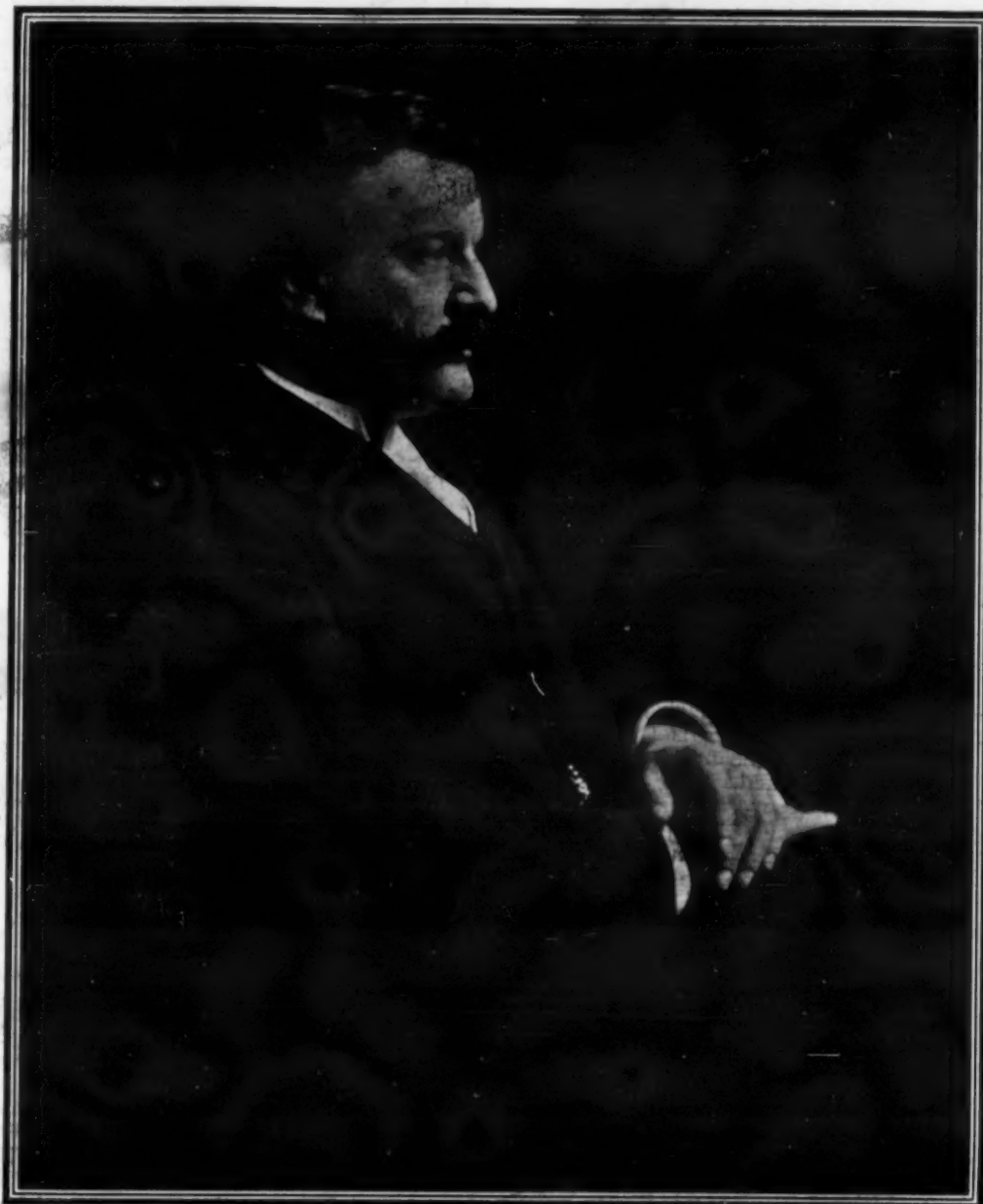
About two hundred persons went to the New Rochelle Theatre Saturday night with tickets which they had bought for \$1.50 each in advance, expecting to hear a concert of "high-class" music under the management of a young woman of that city. Many of the ticket-holders were people from Larchmont, Rye and Pelham Manor, who rode to New Rochelle in automobiles and were in evening dress.

The crowd found the theatre doors closed and the building in darkness. In the number were many merchants who had paid \$5 and \$10 for advertisements in the programme.

At 8 o'clock William B. Gray, manager of the theatre, appeared and explained the delay. He said that he had received a telephone message from the Chief of Police at Bridgeport, Conn., saying that the woman who arranged the concert had been arrested there for using the name of the local Y. M. C. A. in connection with an entertainment which she was getting up solely for her own benefit.

Damrosch in Troy, N. Y.

TROY, N. Y., Oct. 29.—Walter Damrosch and his New York Symphony Orchestra at a concert given on Saturday night, at the State Armory, practically opened the musical season in this city. The audience was large and appreciative. The programme was made up entirely of selections from the music dramas of Richard Wagner. The soloist was David Mannes.



MORIZ ROSENTHAL

Eminent Austrian Pianist, Who Will Play in New York for the First Time After an Absence of Eight Years in Carnegie Hall Next Wednesday (see page 4).

PRESIDENT RECEIVES SCORE.

Leoncavallo's "Viva L'America" Presented to Him by Aronson.

WASHINGTON, Oct. 30.—President Roosevelt has received from Rudolph Aronson a specially prepared copy of Leoncavallo's "Viva L'America," a march which was dedicated to him by the composer. The outside cover, in silk, bears an embossed design by John Frew. The music is etched on heavy vellum.

Mr. Aronson, who just twelve years ago presented to Johann Strauss, the "waltz king," in Vienna, a gold and silver wreath as a gift from American musicians, yesterday presented this copy of Leoncavallo's work to President Roosevelt at the White House.

The President said:—"I am delighted that a composer of the position of Leoncavallo should do me this great honor and I shall forward him my letter of thanks."

Earned Money in Streets to Go Abroad.

MILWAUKEE, Oct. 29.—Ward Baker, violinist, who used to appear between acts during the season of the Brown-Baker Company at the Davidson Theatre here, has earned enough money by playing in the streets of Chicago to take him abroad for a four years' course of study. He will work under teachers in Berlin, Milan and Paris.

TO ENJOIN "LA BOHEME."

Former Judge Dittenhoefer Petitions Court to Restrain Hammerstein.

In the United States Circuit Court this week ex-Judge Dittenhoefer, of the firm of Dittenhoefer, Gerbet & James, petitioned Judge Lacombe for an injunction to restrain Oscar Hammerstein from producing Puccini's opera, "La Boheme," at his Manhattan Opera House this season.

Ex-Judge Dittenhoefer sues on behalf of G. Ricordi, of Milan, the owner of the American rights.

William Reybolds Dead.

SAN FRANCISCO, Oct. 31.—William Reybolds, a composer and musical director, died yesterday at the Lane Hospital, after a short illness. "The Sweetest Story Ever Told" and "Nancy Brown" are two of his most successful songs.

Coleridge Taylor Sails.

S. Coleridge Taylor, England's colored composer and conductor, sailed Wednesday from Europe for this country to open a concert tour of the leading cities, commencing in Boston November 14.

GABRILOWITSCH HERE FOR EXTENSIVE TOUR

RUSSIAN PIANIST ARRIVES IN NEW
YORK LOOKING HALE AND
HEARTY.

Henry L. Mason and A. M. Wright Meet Him at Pier—Former States That Engagements Have Been Booked From Atlantic to the Pacific.

Ossip Gabrilowitsch, the great Russian pianist, who will tour America this season, arrived in New York Tuesday morning on the *Kaiser Wilhelm der Grosse*. He was met at the pier by Henry L. Mason and A. M. Wright, of the Mason & Hamlin Co. Gabrilowitsch looked hale and hearty, and gave every evidence of having enjoyed the sea voyage.

Mr. Mason stated that the pianist would appear in recitals from Coast to Coast. He said it was a remarkable evidence of the popularity which Gabrilowitsch enjoys throughout the country, that all his bookings had been made from his own office, without any traveling having been necessary.

The tournee as arranged at present, is much more extensive than had been planned, and as a result Gabrilowitsch will remain here longer than he had anticipated and many of his European Spring engagements will be rearranged.

Mr. Mason went on to say that Gabrilowitsch will appear with all the large orchestras, the Kneisel Quartette, Boston Symphony Quartette, many musical clubs and in public and private recitals.

HONOR FOR LHEVINNE.

Pianist is Chosen as Soloist for London
Philharmonic Season.

An outcome of Lhevinne's recent London triumph, is a cablegram received this week from Henry J. Wood, the famous English conductor, inviting the Russian pianist to appear as soloist with the London Philharmonic Orchestra at one of their Spring concerts.

Lhevinne has also been notified by cable of his selection as piano soloist for the great annual lower Rhine Music Festival at Cologne in May next. An invitation to participate in the lower Rhine Music Festival is a highly prized honor among musicians, as the audience, composed of the most celebrated musicians and critics in Europe, is considered the most critical assemblage in the world. Fritz Steinbach, who was a "guest" conductor of the Philharmonic Society last season, is musical director of the lower Rhine Festival.

Danish Musicians Here.

Two instrumentalists and a tenor of the Danish Opera Company arrived Tuesday on the *Heligoland*, of the Scandinavian-American line, to make a tour of the United States. They are Henry Bransen, who is said to be the most noted cellist in Denmark; Ludwig Hagner, who plays the double bass, and Dahn Petersen, a tenor soloist.

Mark Hambourg to Wed.

LONDON, Oct. 31.—The betrothal is announced of Mark Hambourg, the pianist, and Dorothy, daughter of Sir Kenneth Muir-Mackenzie.

RENAUD DRAWS THE DEPOSIT OF \$5,000

BARITONE IS NOW BOUND TO KEEP HIS CONTRACT WITH MR. HAMMERSTEIN.

Is Said to Have Contemplated Joining Conried's Forces; and Was Therefore Reluctant to Accept Money Left to His Credit in French Bank.

Oscar Hammerstein has received from Maurice Renaud, the French baritone, an acknowledgment that he had drawn the deposit of \$5,000 which was placed to his credit in Paris some weeks ago. M. Renaud had required that the money be deposited to his credit by a certain date. It was there, but the singer did not touch it nor come to New York, as he was expected to do.

Such indifference to \$5,000 on the part of a singer interested Mr. Hammerstein. The thought occurred to him that M. Renaud might be negotiating with another impresario. This was made stronger when there came a sudden demand from M. Renaud for the deposit, as if there had been no money sent to Paris.

Then Mr. Hammerstein sent a dispatch to one of his prima donnas in Europe, who has done much to help him in forming the company. Before he had time to get a reply from her he received word from the French bank that M. Renaud had withdrawn the money sent to his credit. The explanation of his reluctance to do this before arrived the next day. M. Renaud, it is said, had an opportunity to sing at the Metropolitan. Apparently he had no excuse whatever to break his contract beyond the failure of Mr. Hammerstein to send the deposit and thought that by leaving it in the bank he might say it had not arrived.

PUPILS OF von ENDE HEARD.

Children Play at American Institute of Applied Music.

A violin recital by the pupils of Herwegh von Ende at the American Institute of Applied Music, on October 26, proved to be unusually interesting, the numbers being rendered in a manner which would have done credit to performers more advanced in years.

While Donald Morrison, William Small and Elizabeth Chaskin all did excellent work, the honors of the evening belong to Sammy Kotler, a boy of eleven, a veritable "Wunderkind." In Vieuxtemps' "Fantasie Appassionata" he displayed a verve and dash and maturity of understanding which speak well for his future as an artist. Mr. von Ende, however, does not permit him to appear in public, as he thinks it would prove detrimental to the boy's development.

Three quartettes were given in a musically and charming manner by the youthful artists. Marjorie Morrison accompanied.

LAVIN TO SING IN VERDI'S "REQUIEM"

Well-Known Tenor Engaged by Mozart Club and Pittsburgh Orchestra as Soloist.

DETROIT, MICH., Oct. 30.—William Lavin, the eminent tenor, has been engaged to sing with the Mozart Club and the Pittsburgh Orchestra in Verdi's Requiem, a fact which will afford general satisfaction to the many music lovers of the Pennsylvania city who are already acquainted with his exceptional attainments as a vocalist.

He has been engaged also to appear as



WILLIAM LAVIN

American Tenor Who Won Triumphs Abroad Appearing With Mme. Patti

soloist with the Battle Creek, Mich., Amateur Musical Club, at the fourth of their 1906-7 series of artists' concerts.

Mr. Lavin's unusual success in concert work during recent years may be attributed to the excellent quality of his voice, his extended range and the remarkable artistry with which he performs. His triumphs in America, however, are no more pronounced than were those abroad. Critics in England and Germany were enthusiastic in their commendation of his performances in those countries. In Germany he was particularly fortunate in being identified with the tour of Mme. Patti, appearing as soloist during her recitals. Under such exacting auspices he acquitted himself with distinct favor and won emphatic praise from his auditors.

Mr. Lavin's numerous admirers in New York have expressed the hope that he may be heard in that city during the forthcoming Winter.

Mildenberg's Proposed Concerts.

Albert Mildenberg, composer, pianist and teacher, will soon announce a series of important concerts to be given at his residence studios on West Seventy-seventh street.

\$80,000 IN ALIMONY FOR SANFORD'S WIFE

SON OF YALE'S DEAN OF MUSIC MUST PAY HEAVILY IN DIVORCE CASE.

Referee's Report Declares Wife Has Proven Charges Made—Husband Said to Have Made no Defence in Litigation.

BRIDGEPORT, CONN., Oct. 30.—If the Superior Court of Connecticut confirms the judgment of its referee, Henry Sanford, the two-times millionaire son of Samuel Sanford, Dean of the Yale School of Music, must pay \$80,000 outright to the beautiful wife who is suing him for divorce. This is the largest sum in alimony ever awarded by an American court.

The wife's suit was based upon the charge that Sanford had been too friendly with other women unnamed. Five days after the marriage Mrs. Sanford disappeared from her home. There were sensational rumors, and for several weeks Mr. Sanford bided alone, awaiting the return of his wife.

But just as Yale College was scenting the scandal in the family of its music preceptor Mrs. Sanford came back. Then suddenly Bridgeport and Yale got another surprise when Mrs. Sanford brought suit for divorce.

The referee's report was made to Judge Shumway last week. It declares that Mrs. Sanford has proven the charge she made against her husband and finds that, out of his income of \$50,000 a year young Sanford ought to pay her outright \$80,000 and the further annual stipend of \$3,000 for the wife and \$1,200 for the son, added to the practical order that he educate the boy his wife is rearing. It is said that young Sanford made no defence to his wife's appeal for a divorce.

MUSIC FOR "HAMLET."

The Soliloquy the Theme of a Recently Discovered Composition.

LONDON, Oct. 28.—Sir Frederick Bridge, the eminent composer, and organist of Westminster Abbey, in the course of a lecture at Brighton, introduced a musical setting to *Hamlet's* soliloquy, beginning "To be or not to be." This was only recently discovered, and is ascribed hypothetically to a member of Shakespeare's company, it having been composed a few years after the poet's death.

Philadelphia Symphony Lectures.

PHILADELPHIA, Oct. 30.—An interesting series of lectures on "The Great Symphonies," with musical illustrations, is being given at the Wagner Branch of the Free Library of Philadelphia, by Thomas Whitney Surette, lecturer on music for the American Society for the Extension of University Teaching. The series comprises Hady's "Surprise," Mozart's "G minor" and "Jupiter" and Beethoven's First, Third and Fifth Symphonies.

PITTSBURG VIOLINIST RECEIVES A SHOCK

Society Matron Requests Popular Tunes At Concert of Mendelssohn Trio.

PITTSBURG, Oct. 29.—Franz Koehler, one of the first violins of the Pittsburgh Orchestra and leader of the Mendelssohn Trio, received a shock at the last concert given by the trio at the Hotel Schenley.

Frequently the audience sends to the leader for "request" numbers, and when Mr. Koehler saw an usher bring him a note from the corner occupied by a prominent young society matron and her party he smiled graciously. He read the note, shook his head, and told the usher to say that he had not the music. He tried to stick the note in his vest pocket, but it dropped to the floor instead, and then, to hide his confusion, he started the next number on the programme.

After the concert some one picked up the note. It called for "Waltz Me Around Again, Willie," and "Waiting at the Church."

Mr. Koehler looked dejected when he left the hall.

BEETHOVEN CLUB PLANS.

Memphis Society to Have Great Artists at Season's Concerts.

MEMPHIS, TENN., Oct. 30.—The season of the Beethoven Club of this city opened last week with a programme of numbers by Mrs. Arthur Fals and Ernest Laprade, violinists, Mary Moon, soprano and Martha Trudeau, pianiste, following which a reception for both old and new members was held in the new club rooms.

The first artist recital will be given in November, but while several excellent artists are under consideration no definite decision has as yet been arrived at. In accordance with the popular views of the president, Mrs. Jasen Walker, who believes in bringing the best talent of the country to Memphis, the concerts this year will excel all those of other seasons.

TREAT FOR TORONTO.

Sherlock Oratorio Society will Produce "Judas Maccabaeus."

TORONTO, Oct. 30.—One of the most important musical events of the season will be the production of "Judas Maccabaeus" by the Sherlock Oratorio Society in January. For this production an additional number of singers is being engaged.

The officers of the society for the year are: G. W. Mason, president; H. B. Godey, vice-president; C. B. Kennedy, secretary; James Brown, assistant secretary; Richard Brown, librarian; F. H. Metherell, treasurer.

Grace Davis's Success.

Grace Davis, the popular young soprano, is making a highly successful tour of the Middle West. In Fredericktown, O., her concert was voted the most enjoyable ever given in that city, while she was accorded an equally warm reception in Mt. Vernon.

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GADSKI SCORES IN INDIANAPOLIS

NOTED SOPRANO'S ACCOMPANIST
EXHIBITS PRESENCE OF
MIND.

Frank La Forge Removes White Thread from Sleeve While Playing Chopin Number—Audience Insists Upon Extra Wagner Excerpt.

INDIANAPOLIS, Oct. 29.—The audience at English's Opera House last Wednesday was shaken out of its well-dressed calm when Johanna Gadski sang the last note of her first number, Mendelssohn's aria "Hear Ye, Israel." From that time until, in response to a repeated encore, she sang the wild and weird "Brünnhilde's Call" and bowed "good-night" over the footlights, Mme. Gadski had the audience completely at her mercy.

There is no straining after effect in this artiste's singing. She makes each number, no matter how small, a perfectly finished work of art. Her breadth of style was typified on this occasion in the far cry from Schumann's "Highland Cradle Song" to the "Immolation of Brünnhilde" from Wagner's "Götterdämmerung."

Mme. Gadski had an able assistant in Frank La Forge, who in his first solo gave an exhibition of presence of mind that increased the audience's admiration for him. When he was playing Chopin's ballade in A flat, the audience noticed a long white raveling in glaring contrast against the black of his coat sleeve. La Forge proceeded with the ballade, until, in full flight, his attention, too, became fastened on the raveling. Then it was that his versatility asserted itself as, with his left hand, while his right was going upward chromatically, he reached over and removed the offending dash of white.

GUESTS ARE SHOCKED BY ORGANIST'S GOWN

Illinois Wedding Nearly Broken Up
By Society Costume Worn By
Fair Musician.

CHICAGO, Oct. 30.—A décolleté gown almost broke up a marriage ceremony and has separated a charming organist from the organ in the Church of the Atonement in Evanston. Lina May Haines was the organist. She was to do Mendelssohn and Wagner in the way of wedding marches.

Miss Haines appeared in the conventional Evanston society costume, and the wedding party gasped. The rector, Rev. Charles Deuel, was summoned. He explained to his organist as delicately as possible that her gown was rather scant. Likewise the rules of the church required women to wear hats.

Miss Haines blushed, then grew white. A friend threw a filmy evening shawl over her shoulders, but there was no hat. The sexton's skull cap was put in commission, and, crushing it down on her brown hair, Miss Haines played as never before. Then she resigned.

PEROSI'S LATEST WORKS.

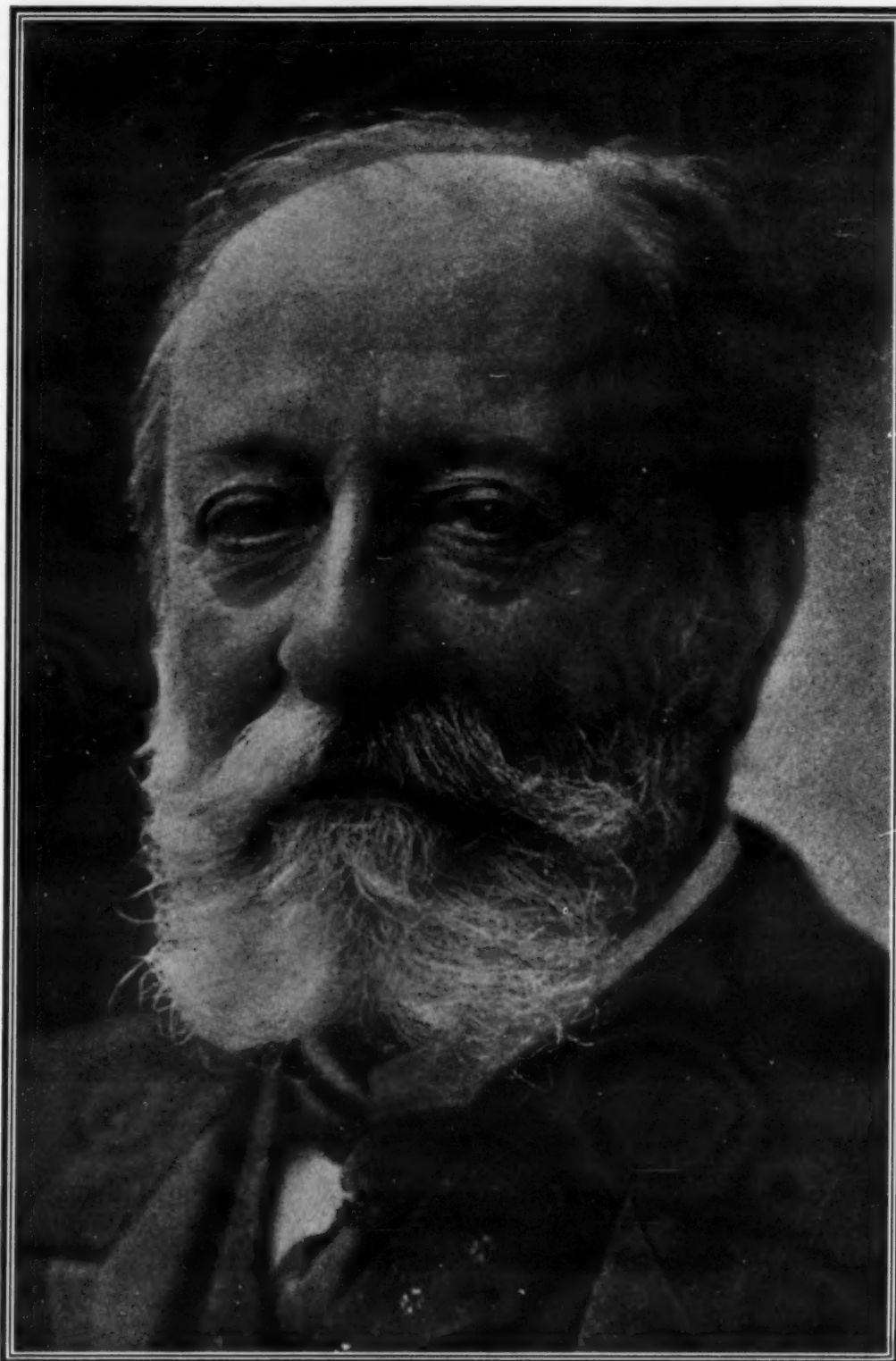
Pope Approves of Nine Symphonic Poems
by Italian Priest-Composer.

ROME, Oct. 27.—Perosi, the young director of the Sistine Chapel and composer of several oratorios, has finished nine symphonic poems, and the Pope has examined the scores to pass judgment on them.

Pius X admires Perosi and will cause the symphonies to be given in some church here. Perosi does not wish to have his new works performed in Rome or even in Italy, because he thinks he is not appreciated in his own country.

Saint-Saens, Greatly Improved In Health, Arrives in New York

Noted French Composer Suffered From Severe Attack
of Tonsillitis During Sea Voyage



CAMILLE SAINT-SAËNS

Distinguished French Composer Now In This Country. He Will Appear at Orchestral Concerts
In the Large Cities of the East

Camille Saint-Saëns, the distinguished French composer, who has come here to make his first concert tour of the United States, arrived last Friday on *La Provence*, of the French line.

Owing to the receipt of a wireless message from *La Provence* on Wednesday giving the news of the composer's illness, there was considerable anxiety among Saint-Saëns's friends here, but Bernard Ulrich, the musician's manager, who met *La Provence* at Quarantine, was reassured by Dr. Potel, the ship's surgeon.

Saint-Saëns, he said, had been seized with an attack of the grip the night before the vessel left Havre, and a day or two later a touch of tonsillitis was added to the other malady, so that Dr. Potel had him removed to the ship's hospital and kept him under his constant care. The composer is seventy-one years old.

Just before the vessel was off the Battery the composer came on deck. His overcoat collar was turned up and his mouth was covered by a handkerchief. He removed the latter to say that if he were asked what had impressed him most on his first sight of New York Harbor he would say the queer looking ferryboats. "I have been in many places," he said, "but have never seen anything like them. You can see their machinery working from the outside. It is wonderful." Saint-Saëns went to the Hotel Gotham.

Although the Boston dates with which Saint-Saëns was to have opened his American engagement have been canceled, and will begin his season to-night, when he will play in Carnegie Hall with the New York Symphony Orchestra, under Walter Damrosch. His tour, which will be limited to six weeks, will take in Baltimore, Philadelphia, Buffalo, Washington, Boston and other Eastern cities.

DR. OTTO NEITZEL ARRIVES FOR TOUR

EMINENT GERMAN MUSICIAN WILL
APPEAR IN RECITALS
AND LECTURES.

Manager Says Great Interest is Manifested
Throughout Country in Forthcoming Trip of
Pianist, Composer, Critic and Lecturer.

Dr. Otto Neitzel of Germany, the pianist, composer, critic and lecturer, arrived in New York Tuesday on the *Kaiser Wilhelm der Grosse*. He will make a tour of the country, under the auspices of the Everett Piano Co. His fame on the Continent as a scholarly lecturer on matters musical, and as a pianist of the first rank, has spread here and every indication points to his having large audiences. Attridge Mahon, who returned to New York this week to greet Dr. Neitzel at the pier, after booking him throughout the country, says that there is everywhere a decided interest felt in his coming.

Dr. Neitzel was born in Pomerania, Germany, in 1852. After studying at various academies he was graduated from the University of Berlin from which he received the degree of Doctor of Philosophy in 1875. He then made a concert tour as a pianist with Pauline Lucca and Sarasate. In 1878 he was appointed conductor of the Music Verein at Strasburg, where, from 1879 to 1881 he also conducted the Stadttheater. Since 1887 he has been music critic for the Cologne "Zeitung." He has also taught at the Moscow Conservatory.

Three operas written by Dr. Neitzel have also won favor. They are "Angela," produced at Halle; "Dido," sung at Weimar, and "Der Alte Dessauer," given at Wiesbaden in 1889.

PIRANI'S WORKS PLAYED.

German Scientific Society Hears Compositions of Well-Known Musician.

The German Scientific Society of New York gave a concert almost entirely devoted to the compositions of Eugenio Pirani, on October 25. The programme included Pirani's Trio op. 48 for piano, violin and cello; "At the Altar," a prayer without words for cello, Pirani's Gavotte op. 25, his double notes Etude for piano, his lullaby and Serenade Espagnole for violin.

Signor Pirani played the piano part of his Trio and the soli for piano, displaying decided virtuosity. William Graefing King, the eminent violinist, and Victor Wagner, a cellist, were the other performers.

The composer-pianist and his fellow-artists were warmly received. Tessie Parker sang the Shadow Dance of Dinorah.

MME. NORDICA SAILS

Goes to London For Appearances at
Covent Garden.

Mme. Lillian Nordica, the prima donna sailed on the *Kronprinz Wilhelm* Saturday. She is going to London, where she will begin an engagement in Covent Garden on November 9.

Mme. Nordica will return here about the middle of December and give a concert in Carnegie Hall. After that she is going to New Orleans to sing with the San Carlo Opera Company.

75-Cent Fire at New Opera House.

Seventy-five cents was the total loss one day last week, on what might have been a terrible fire at Hammerstein's new Opera House. One of the coke stoves used by the plasterers set fire to a piece of scaffolding, but the janitor arrived in time to prevent the blaze from spreading. Mr. Hammerstein himself is responsible for the estimate of the damage.



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OCEAN LINER BRINGS MANY CELEBRITIES

ANOTHER NOTABLE CONCERT ON THE KAISER WILHELM DER GROSSE.

Andreas Dippel Admits Having Spent Three Days in His Berth on the Trip Over—Mme. Rappold, Anton Hekking and Conductor Bovy Here.

More musical stars arrived Tuesday on the *Kaiser Wilhelm der Grosse*, and the ship's concert on the voyage over must have been another notable event in the annals of the boat that brought Dr. Muck, Leoncavallo and other celebrities a few weeks ago. Samuel Bovy, who will be the conductor of French opera at the Metropolitan this season, conducted the orchestra, and Alfred Hekking, 'cellist; Marie Rappold, soprano; Andreas Dippel, tenor, and Ossip Gabrilowitsch, and Otto Neitzel, pianists, contributed solos.

Mr. Dippel, despite the fact that he had "been seventy hours in bed" at one period of the voyage because of the rough weather, was jubilant over the prospects this season of grand opera. While he expects to be heard in "Mme. Butterfly," "Manon," "La Damnation de Faust" and "Fra Diavolo," he looks forward to the production of "Salome" as the crowning work of the season. In that opera he will sing *Naraboth*. Mrs. Dippel was bemoaning the loss while crossing the Continent from their home, near Vienna, of a hat trunk containing several valuable creations of Viennese modistes.

Mme. Rappold was accompanied by her husband, Dr. Julius Rappold, and their daughter, Lillian. Mme. Rappold spoke with interest of her meeting with Frau Cosima Wagner at Bayreuth. "I was treated very well there," said the singer, "and because of the interest taken in me by Frau Wagner I succeeded in getting the best teachers. Next year I shall sing at several places in Europe, but I have not yet decided what offers I shall accept."

She will sing the rôles of *Elsa*, *Elisabeth*, *Juliet*, *Marguerite* and *Aste* this season.

Anton Hekking is here for an extended concert tour that will take him to the Pacific Coast. On his previous appearance in this country he won a degree of popularity that will assure him of a warm reception wherever he appears.

SINGS AT IBSEN RECITAL.

Pupil of Mme. Ziegler Heard in Grieg's "Peer Gynt" Songs.

At a concert as unusual as it was interesting, given on October 30, at Berkeley Hall, Marguerite Curtis, a pupil of Mme. Anna E. Ziegler, distinguished herself by her contributions to a programme devoted to Ibsen's dramatic poem, "Peer Gynt."

After an interesting introductory talk, by Dr. Louis K. Auspacher, recitations from the poem were given by Ole Bang, while interpolated between the spoken numbers were songs by Miss Curtis, who is the possessor of a soprano voice of wide range and sympathetic quality. Miss Pratt accompanied and rendered the incidental music to "Ase's Death."

EHRKE-CLAUDER RECITAL.

Fine Programme Arranged for Concert to be Given in Newark.

NEWARK, N. J., Oct. 30.—One of the most interesting of the early recitals this season, will be given on November 7 at Wallace Hall, by Helen Robinson Clauder, pianiste, and Louis Ehrke, violinist, with the assistance of Louis Minier, accompanist, and George E. Clauder, 'cellist. These artists are so favorably known to local concert goers that an enthusiastic and appreciative audience is assured.

The programme is particularly well arranged, containing among other items, Beethoven's beautiful sonata for piano and violin, the "Kreutzer," Gade's "Capriccio," for violin, and Arensky's trio in D minor, for piano, violin and 'cello.

Musicians Married Fifty Years.

CHICAGO, Oct. 30.—Carl and Marie Koelling, both splendid musicians of this city and still active in music, celebrated their golden wedding last week. Carl Koelling is the composer of over four hundred piano and orchestral works, and is a distinguished pianist and organist, while Marie Koelling was a noted grand opera singer in Germany and Italy.

MEMBERS OF FACULTY HEARD IN CONCERT

New York College of Music Gives First Event of the Season in Carnegie Hall.

The opening concert of the New York College of Music was given by members of the faculty and an orchestra of sixty musicians at Carnegie Hall last Sunday.

The programme opened with Beethoven's "Leonore" Overture, No. 3, which Karl Hein interpreted in a manner that brought out all the beauties of the composition with illuminative force. Mr. Hein also conducted the orchestral accompaniments in the concerted numbers with fine discretion.

An excellent showing was made by all the soloists, August Fraemcke receiving the warmest applause for his brilliant and masterly rendering of Tchaikowsky's B flat minor concerto. A number of special interest was a concerto for 'cello by William Ebann, which, as played by the composer, proved to be a work of considerable merit. Max Bendix, the popular violinist, maintained his well-known standard of excellence, and the vocal numbers of Beatrice Fine and Reed Miller were also well received.

RESUME REHEARSALS IN PHILADELPHIA

Strawbridge and Clothier Chorus Again at Work Under the Direction of Herbert J. Tily.

PHILADELPHIA, Oct. 30.—The Strawbridge & Clothier Chorus, which is largely augmented this season, has resumed rehearsals under the direction of Herbert J. Tily. In line with the enterprise shown by Mr. Tily, in which he is generously supported by the firm, is the statement made that an arrangement has been made with Anne McDonough to conduct a sight-singing class on the Zabanaky method so successfully popularized by her in the People's Sight-Singing Classes. More than one hundred members are enrolled. The responses to the advertisements which have appeared in *MUSICAL AMERICA*, offering a prize of five hundred dollars for a musical setting to a libretto entitled "The Goddess of Liberty," have been numerous. Requests for a copy of the libretto and particulars have come from all parts of the United States, from points as far distant as San Francisco, New Orleans and Maine. Many noted composers have expressed their intention to compete. The committee of judges will be Dr. W. W. Gilchrist, Victor Herbert and Herbert J. Tily.

"Belle of Mayfair" at Rochester.

ROCHESTER, Oct. 29.—The first production in this country of the English musical comedy, "The Belle of Mayfair," by Leslie Stuart, composer of "Florodora," was given at the Lyceum Theatre this evening under the management of Thomas W. Ryley. The operetta tells a pretty love story which closely resembles "Romeo and Juliet," and was well received. Christie MacDonald, Irene Bentley, Bessie Clayton, Velaska Suratt, Van Rensselaer Wheeler, Ignacio Martinelli, Richard F. Carroll, Jack Gardner, and Harry Burcher were in the cast.

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Beginning December, 1907

New York Appearance December 7, at CARNEGIE HALL, with MR. WALTER DAMROSCH and the New York Symphony Orchestra.

"Mr. Macmillen is a violinist, whose talent is conspicuous. Not only has he a brilliant technique, but he contrives to insinuate a suggestion of genuinely artistic feeling into everything that he undertakes. His playing of Paganini's concerto in D was showy enough to satisfy the most exigent lover of instrumental fireworks, and he gave Mozart's Andante and Rondo in G with perfect taste and expression."

The Daily Graphic, May 31st

DIRECTION:

LOUDON CHARLTON
CARNEGIE HALL, NEW YORK



ROSENTHAL IN WORKING NEGLIGE DISCUSSES MUSIC AND MUSICIANS

World-Famous Pianist Considers the Modern Tendency in Composition a Step Backward—Observes No Regular Habits of Life

WHILE musical New York is waiting impatiently for the first appearance here of Moriz Rosenthal after an absence of eight years, the master artist is cosily esconced with a grand piano in a quiet back room on the sixth floor of Hotel Astor.

When in response to his "Entrez!" a representative of *MUSICAL AMERICA* entered his temporary sanctum, the great pianist, attired in comfortable, négligé fashion—soft flannel shirt, and coat, vest and trousers belonging to three separate suits that could have no possible relationship to one another, which was possibly a slight indication of his varied tastes—was busily engrossed in correcting the score of a new concerto by Balakirew, which is dedicated to him.

"I am going to play it here sometime this Winter," he explained. "And I have several other novelties by the same composer, and also by Fauré, besides a few little things of my own. Reger? No, I have nothing of his. I don't admire him at all. Everybody recommended him to me, the critics all said I should play his works, till at last I got about thirty of his pieces and looked through them carefully; but I found nothing I thought worth using."

"Someone has said that when he wants to modulate he simply draws his fingers together and lets them fall where they will," Rosenthal laughed.

"Oh, it is not that bad. As a matter of fact, each progression is quite correct in itself, each individual chord is logically resolved, but the funny part of it is, that the first and last chords of a measure bear no relation, whatever, to each other, and when you take six measures the effect is absolute nonsense. Of course, he has a meaning, but—with a sly twinkle of the eye—"his meaning and my opinion of it do not correspond."

"The general tendency of the modern school of composition is, to my mind, a step backward. People have the desire and the will to do something great, something not in accordance with the accepted ideas, but which will, they think, be understood a hundred years from now and considered then as epoch-making; but the trouble is, they are not big enough to do it. Richard Strauss I don't consider a degenerate. He is not lacking in inspiration. He makes his mistake in complicating his meaning unnecessarily. Were he a painter he would cover canvases thirty feet square with great splashes of color, but he wouldn't be able to paint a small picture. My favorite of his works is 'Till Eulenspiegel.' It is simpler than the others and more melodious. The first and last parts of 'Ein Heldenleben' are beautiful, but by dragging in the warfare of his own life and picturing the attacks of his adversaries, the critics, he did himself more harm than any critic ever did him. I find his 'Don Juan' beautiful, but the character is not well represented, in my opinion. The themes are too serenely matrimonial, they are not Don Juan-

esque, not wicked enough. Mozart was much more successful. But as even Byron failed in his delineation of this character we must not be too hard on Strauss. 'Salome' I have not heard; 'Feuersnot,' his earlier opera, I did not care for. I am not as fond of opera anyway, as of the other more logical forms of art. It is not natural—people never sing when they speak in ordinary life."

The question of the different nations' musical standing was brought up.

"The Austrians are decidedly the most musical," he declared. "The remarkable polyphonic singing of the most illiterate peasants, who have never heard of harmonic rules, proves their natural endowment. Berlin is called the musical metropolis of the world, but Vienna is much more musical. The Germans try to drag too much Schopenhauer and Kant into their ideas of art, and so they clog their minds, as those philosophers were by no means musical."

"The Americans are very musical, vastly more so than the English. They have more temperament, more nerves, and therefore they enjoy music more, since it appeals primarily to the nerves and emotions and through them to the intellect. Don't make the common mistake of trying to separate the emotions and the intellect. You can't—they are too closely related. The intellect is, in fact, the seat of the emotions. Consequently, it is a fallacy to speak of any music as appealing to the emotions and not to the intellect. Undoubtedly, the higher the intellect, the higher the emotions. That is why Beethoven was the greatest musical genius the world has ever produced. He had the greatest musical intellect, and therefore the most lofty emotions. Wagner had a great intellect but it fell short of Beethoven's; hence his emotions were not as noble. Every succeeding work of Beethoven's showed an advance, until he reached the culmination of his genius in his last three quartettes. At the same time, I consider his choral symphony the greatest art work ever created. The quartettes just referred to are more personal, they represent his own inner voices speaking. But the ninth symphony is more broadly human in its scope, and therefore a greater work."

It was recalled that modern critics see a Wagnerian tendency in Beethoven's later development.

"Let them think so and be happy with it," said Rosenthal with his good-natured smile. Then he went on:

"Some people think that because Mozart was more precocious than Beethoven he was a greater natural genius. That is all gossip. If anyone can be compared with Beethoven it is Chopin. Just think of all his melodies, yet he never once repeats himself. He had colossal power of melodic invention, and, more than that, he had marvelous originality in harmonic effects. He composed only for the piano, it is true, but he was born a piano genius and, therefore, he could not make larger forms."

Then he spoke of several of his colleagues, referring in warm terms to Teresa Carreño, who has not been heard in this country for several years.

Finally, after expressing his appreciation of *MUSICAL AMERICA*, he was prevailed upon to say something about himself and his habits of life.

"My favorite sports are swimming and walking, because they are the most natural. I once swam across Lake Como. My rugged physique is not due to regular habits; I owe it rather to obeying natural impulses. I eat when I feel like it, and sleep when I feel like it, and never do either when I don't feel like it. I am governed entirely by my impulses, and I consider that the secret of my good health."

Miss Schnabel to Give Concert.

Augusta Octavia Schnabel, a piano pupil of Paolo Gallico, will appear with the New York Symphony Orchestra, under Walter Damrosch at Mendelssohn Hall, New York, on November 28. She will play Saint-Saëns's Concerto in G minor and the Rubinstein Concerto in D minor.

M. Giraudet in New Studio.

A. Giraudet, the eminent vocal instructor, is now situated in his new and handsome studio at No. 113 East Seventeenth street, and in compliance with the demand for his services has decided to accept a few private pupils.

More Voices Ruined in Germany Than Here, Declares Noted Singer

Mme. von Niessen-Stone Admires American Girls' Singing, But Finds Great Fault in Methods of Instruction

Mme. von Niessen-Stone, the prominent concert singer as vocal teacher at the Institute of Musical Art, fortified her voice with a "eucalyptus tablet," and flanked the representative of MUSICAL AMERICA with boxes of Huyler's.

"What do I think of American girls' voices? The most charming in the world. German girls' voice cannot compare to them. The American girl's speaking voice is nasal, it is true, but that very fact preserves it, for it is then placed in the head, while abroad the girls speak from the throat, and the voice becomes tied up. But of all my pupils down at the Institute, only two have well-trained voices, and these are pupils of Van Yorx. American girls sing more naturally than Germans, and so far as teaching is concerned there are many many more voices ruined in Germany than in America.

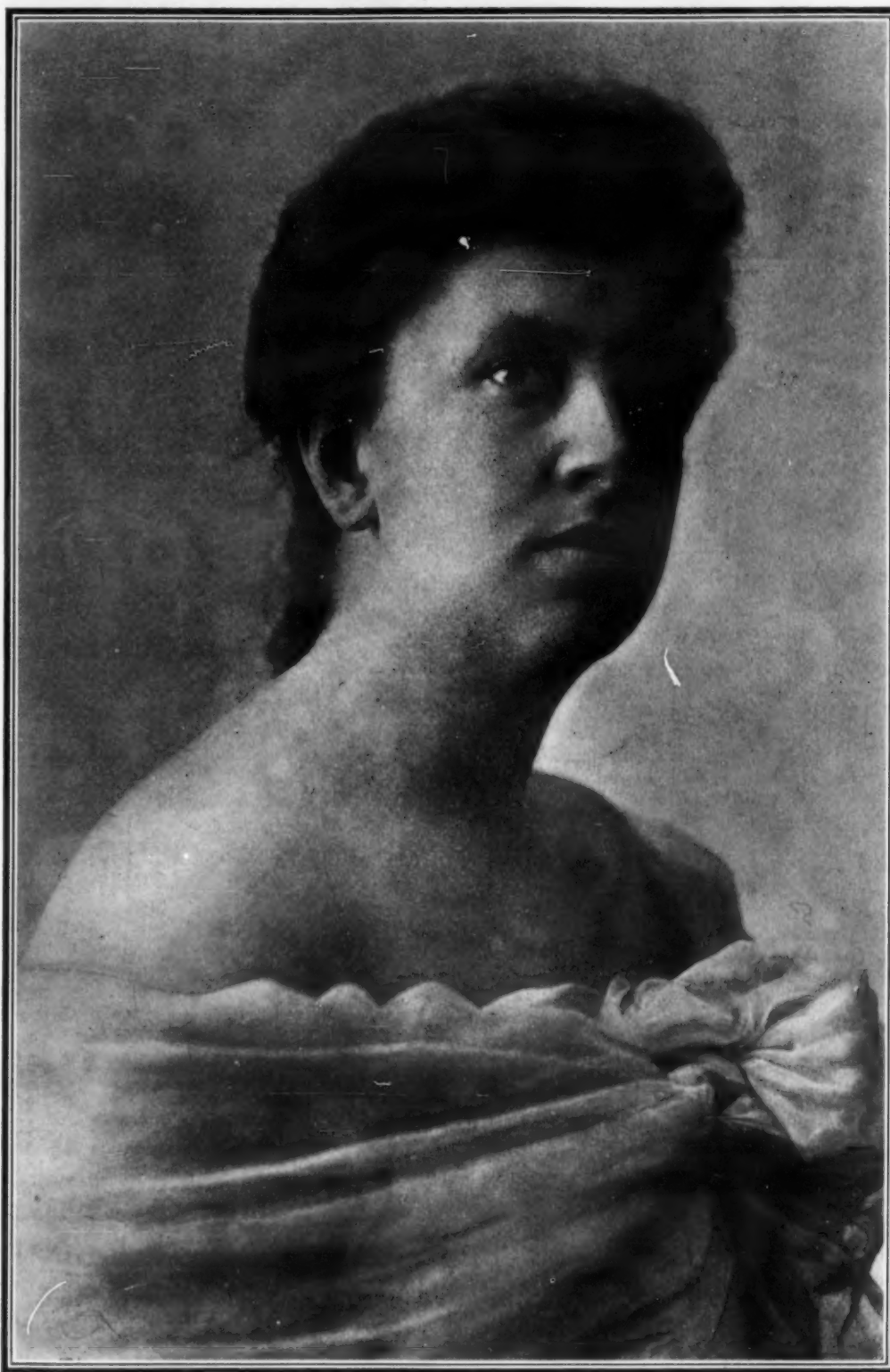
"I find great faults in teaching here, of course, but they can be remedied in time, while the German voices are ruined forever. And what I find so charming about your American girls is their earnestness. They drink in every word I say—some even write it down. I find this wonderfully stimulating. I myself began my studies in the Dresden Conservatory, under Adolf Jensen, a pupil of Eugen Gura. After three years there, I spent a Summer at the Grunewald, with Lilli Lehmann. After that I studied with Mme. Souvestre-Paschalis, a pupil of Lamperti; then for a few months with Etelka Gerster, but the best work of my life was done with George Fergusson. He is the most phenomenal teacher I have ever known.

"The men's voices here, I find much poorer than the women's because they speak from the throat with a high larynx.

"People usually think it is very wonderful to have sung before royalty. The Emperor of Germany was present at my first concert. I do not know before how many members of royal houses I have sung. And as for conductors—! At my first recital, in Dresden, I sang under Ernst von Schuch's direction, then after singing in symphony concerts in Berlin, Frankfurt, Munich, Vienna (under Gericke), Budapest, in fact all the larger cities of Germany and Austria, I went back to my native land—Russia. O yes, I was born in Russia, studied in Germany and married an Englishman. I sang in Petersburg with such success that I was asked to sing at the symphony concert under Erdmannsdorfer's direction. Then following the Moscow symphony concert under Safonoff, in which city I sang for two consecutive years, besides at Odessa, Kiev, Warsaw, Riga and many other smaller towns. I also sang in Brussels and London.

"At my first concert, on November 14, I shall sing songs in five languages, all of which I speak fluently. I have some beautiful numbers on my programme, some of which are not known at all here, especially a selection from Haydn's opera "Orpheus und Euridice."

Here Mme. Stone picked up the last copy of MUSICAL AMERICA, and said, "This has



MME. VON NIESSEN-STONE

Distinguished Concert Singer and Vocal Teacher Now Identified with the Institute of Musical Art in New York

just come, so I have not had time to look over it yet, but I always enjoy it so much. I used to see it in Europe, when I was studying with Fergusson." E. L.

Plainfield's Choir Guild.

PLAINFIELD, N. J., Oct. 30.—For the purpose of developing chorus work the choirs in the Episcopal churches in Plainfield and

vicinity have organized the Episcopal Choir Guild, which will hold weekly meetings through the Winter months. The Rev. Dr. John H. Egar, formerly a professor at Nashotah House Seminary, has been chosen president. William E. MacClymont, formerly choirmaster at Holy Trinity, Harlem, and now organist and choirmaster of Grace Church, is precentor, while the Rev. A. S. Peck, is secretary and treasurer.

FINE CONCERTS FOR PROVIDENCE, R. I.

MANY WELL-KNOWN ARTISTS TO APPEAR WITH ARION CLUB.

"The Messiah," "Elijah" and Elgar's "King Olaf" Will Be Given During the Season—Gabrilo-witsch to Play at Concert in February.

PROVIDENCE, R. I., Oct. 29.—Arrangements for the Arion Club concerts, so far as completed, are as follows: At the first concert, November 27, Sir Edward Elgar's "King Olaf," will be produced with the assistance of a full orchestra and Louise Ormsby, soprano; Dan Beddoe, tenor, and Herbert Whitney Tew, basso.

For the second concert, February 5, a programme of part songs of the newest and best will be given. Ossip Gabrilowitsch has been engaged as one of the soloists and negotiations are on foot towards securing the services of Louise Homer of the Metropolitan Opera as the vocal star.

For the third concert Mendelssohn's "Elijah" is scheduled with Gwilym Miles in the principal rôle. The other soloists for this work have not yet been selected.

In addition to these three regular concerts, the club will, in response to many requests, give a performance of "The Messiah" for which the following soloists have been engaged: Corinne Rider-Kelsey, Gertrude Edmonds, Kelley Cole, a tenor new to Providence audiences, and Frederic Martin.

HOFMANN'S STABLES BURN.

Heavy Loss by Fire Sustained by Pianist's Wife in Newport.

NEWPORT, Oct. 30.—The handsome large stable belonging to Mrs. Josef Hofmann, wife of the famous pianist, on Gibbs avenue, near Easton's Beach, was totally destroyed by an incendiary fire last week.

For a long time the building had not been opened, but was used for the storage of valuable vehicles, and some of Mrs. Hofmann's famous harnesses.

Mrs. Hofmann, as Miss Eustis, was a noted society beauty and the daughter of James Eustis, former Ambassador to France. Her first husband was her cousin, George Peabody Eustis. In 1901 she obtained a decree of divorce from him. The court granted her the custody of her young son, George. She afterward married Josef Hofmann.

LEONCAVALLO IN BOSTON.

Italian Composer and His Company Given a Cordial Reception.

BOSTON, Oct. 30.—Leoncavallo with his Italian singers and the orchestra from La Scala gave two concerts here on Saturday afternoon and Sunday evening of last week. The audiences were enthusiastic and insisted upon many recalls.

The composer of "Pagliacci" is a conductor of remarkable restraint. He gets his effects without resorting to any system of wild calisthenics. Of his soloists, Mmes. Ferrabini and Rizzini made the deepest impression as the possessors of fine vocal material.

Among those present at the second concert were Karl Muck and John Philip Sousa.

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PROGRAMME REFLECTS RUSSIAN PATRIOTISM

ORCHESTRA UNDER ALTSCHULER
WILL PLAY TSCHAIKOWSKY'S
"SYMPHONIE PATHETIQUE."

Interesting Works to be Presented at Six Thursday Evening Concerts in New York—Sunday Night Concerts for the Hippodrome.

Tschaikowsky's "Symphonie Pathetique," will be the opening number of the Russian Symphony Orchestra's first concert on Thursday evening, November 15, at Carnegie Hall. The performance of this tragic work may be taken as reflecting the feelings of patriotic Russians over their country's internal conflict.

The orchestra has not played this symphony since its first season, at Cooper Union, when its interpretation under Modest Altschuler's bâton, was praised as an eloquent revelation of the national spirit. The Tschaikowsky violin concerto will also be played at the concert of November 15, with Alexander Petschnikoff as soloist.

Mr. Altschuler announces as a novelty the "Scene Dansante," opus 81, of Alexander Glazunoff, written two years ago and dedicated to a beautiful Russian dancer. By request of many subscribers, the programme will also contain two of Ippolitoff-Ivanoff's "Caucasian Sketches," namely "In the Aul," and the march, "Sarda."

Besides its six Thursday evening Carnegie Hall concerts, the Russian Symphony Orchestra will play this season on the six Sunday evenings following these at the Hippodrome, having been engaged for the series by the Messrs. Shubert. At the first concert, November 18, the Tschaikowsky "Symphonie Pathetique" will be repeated.

WOLLE TO CONDUCT "MESSIAH."

Unusually Fine Production of Oratorio for Greek Theatre.

OAKLAND, CAL., Oct. 30.—"The Messiah," the presentation of which was postponed on account of the recent San Francisco disaster, is to be given at the Greek Theatre during Thanksgiving week.

Dr. Wolle has been training the student choral, which includes about 250 students from the California University, and expresses himself well pleased with the progress made. The solo parts of the oratorio will be sung by professional vocalists, and the regular symphony orchestra of sixty-five musicians will furnish the instrumental accompaniment. This coming feast of music is attracting the attention of music lovers all over the State, and will probably be attended by an audience which will make even the great Greek amphitheatre insufficient.

Music Instruction for Utah Teachers.

SALT LAKE CITY, Oct. 29.—Professor Wetzell is about to open a correspondence school in music for public school teachers of this State, Southern Idaho and Western Wyoming, and has prepared for this a series of twenty lessons in public school music. At the close of the school year he will hold a five days' convention for a review of the work done in this city.

TRAGIC DEATH OF YOUNG PRIMA DONNA

Reta Walter Shot By Discarded Suitor
on Night She Was to Have Sung
"Carmen" in Berlin.

BERLIN, Oct. 26.—A gloom has been cast over operatic circles in this city by the recent tragic death of Fräulein Reta Walter, the young German prima donna, who was shot by her discarded sweetheart. The young woman had gained considerable pop-



RETA WALTER

Popular German Prima Donna Who Was Shot by a Rejected Suitor

ularity, both among the patrons of the Komische Oper and her own professional associates.

Fräulein Walter was twenty-one years old, and was the daughter of a well-to-do manufacturer, who died two years ago. She was to have appeared as *Carmen* on the night of her murder. Her assailant shot himself after killing her.

Henriot Scores at French Concert.

The third of the French Sunday night concerts held at the Bijou was well attended by people who didn't have to have the jokes translated for them. M. Henriot, a famous singer in the "genre Polin," sang character songs portraying the French soldier. The audience wouldn't let him go until he sang "La Tonkinoise," one of the popular hits of the day in Paris. A one-act comic opera was brought out for the first time here, with two good singers in the cast, Mme. Thérèse Dorgeval and M. Roberval.

Discusses Orchestral Instruments.

The first of a series of recital-lectures by Henry W. Hart, of the Aeolian Company, to explain the individuality of orchestral instruments, illustrated by overtures, symphonic movements and popular orchestral selections on the Orchestrelle, was given in Aeolian Hall last week. The lecture dealt with the orchestra as a whole, with general reference to its various "choirs" and special reference to the oboe. Other lectures are to have special reference to the clarinet, the flute, the "brass" and the "strings."

BALTIMORE HEARS OLGA SAMAROFF

AUDIENCE DELIGHTED WITH GIFTED
YOUNG PIANIST'S
PERFORMANCE.

Programme of Widely Varying Selections Gives Her Opportunity to Prove Her Versatility—Many Encores Demanded and Given.

BALTIMORE, Oct. 31.—One of the most delightful piano recitals ever heard in this city was that of Olga Samaroff last week at the Lyric. The programme presented would seem sufficient to tax the energies of a giant, but after she had completed it and added several encores, she did not seem in the least fatigued.

Mme. Samaroff embodies all the qualities that make artistry a delight. Her playing is authoritative, full of feminine charm and grace, yet of masculine virility and devoid of all mannerisms. Especially successful was her rendition of the Bach Fantasia and Fugue in G minor, a group of Chopin numbers and a Scriabine nocturne for left hand alone, which the audience insisted upon hearing again.

Even numbers like Liszt's Hungarian Rhapsodie, No. 12, which have become monotonous from much handling by inefficient players, achieved new distinction in her hands.

Although her programme was of generous capacity, her listeners clamored for more, so, as a parting benediction, she gave them the "Arabesque on Themes of the Blue Danube" by Schulz-Esler.

MUCK AGAIN PLEASES BOSTON.

Classical Programme of Second Pair of Concerts Given in Fine Style.

BOSTON, Oct. 30.—For his second essay for the favor of the Symphony Orchestra audiences Conductor Muck arranged a strictly classical programme. The Bach suite and Haydn's G major symphony were played with perfection of dynamics and tonal loveliness, and Mozart's "Jupiter" symphony, which is a real test of the conductor's interpretative ability, was rendered in an impressive and fascinating manner.

Willy Hess was the soloist, playing Spohr's concerto in G major with as much expressive eloquence as this rather square-cut and formal work will allow.

Nordica Aids Talented Country Girl to Obtain Good Vocal Instruction

OSSINING, Oct. 30.—Grace Fisher of this village has resigned as a soloist in the choir of Christ Episcopal Church, in Brooklyn, to continue her musical education under direction of Mme. Nordica. She is only eighteen years of age and is the daughter of Mr. and Mrs. Charles L. Fisher, her father being employed by a florist. Since she was a little girl her sweet, full alto voice has been heard at church socials and concerts.

Last season Mme. Nordica occupied the John I. Kane cottage north of this village. She learned that the girl possessed ability as a singer, and the latter accepted an invitation to call upon Mme. Nordica. The opera singer was captivated by Miss Fisher's voice, but informed her that instead of an alto voice hers was an operatic soprano of marvellous range and quality. This was a complete and at the time a rather painful surprise to Miss Fisher, who had prided herself upon her voice and had never attempted to reach the higher notes of a soprano. Before leaving she demonstrated the range of her voice was extraordinary.

Mme. Nordica spent last Summer at Ardsley, and lately she prevailed upon her young protégée to accept the offer which she had extended to her and place herself in the hands of a competent instructor, which Mme. Nordica will provide.

MME. CLARA POOLE

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CHAMBER MUSIC ON THE PACIFIC COAST

GREEK THEATRE THE SCENE OF CONCERT BY MINETTI QUARTETTE.

Members of Dr. Wolle's Orchestra Render Choice Programme of Works by Mozart, Beethoven and Schumann—Acoustics of Theatre Favorable.

BERKELEY, CAL., Oct. 29.—The Minetti String Quartette, the members of which are also members of the University of California Symphony Orchestra, made a deep impression at its first concert at the Greek Theatre for this season.

The programme contained a quintette by Mozart, a quartette by Schumann, and variations from a quartette by Beethoven. The Mozart quartette was given with all the freshness, spirit and grace that the works of this master require; the clarinet part being supplied with fine effect by A. Spadina. The organization played throughout with an unerring sense of rhythm, admirable balance of tone and a pulsating warmth of feeling. The fine ensemble playing in the Schumann work was especially noteworthy.

The concert was an exacting test of the acoustics of the Greek Theatre, but seldom has it been better demonstrated that they are almost as well adapted for chamber music as for orchestral performances.

The quartette consists of Giulio Minetti, first violin; Hans Koenig, second violin; Andre Verdier, viola, and Arthur Weiss, cello. The next recital will take place on December 6.

MUSIC FOR WESTERN TRAINS.

Travelers Through the Rockies Will be Entertained by Orchestras.

DENVER, COL., Oct. 29.—"Orchestras will be placed on our limited trains through the mountains," said C. C. Speers, general passenger agent of the Colorado Midland Railway, the other day.

"I believe tourists will appreciate the innovation, and we will try it next Summer, with carefully selected orchestras. It will be a delightful novelty. There is no reason why we should not have orchestras on the leading trains all over America."

Aronson's Artists to Come in January.

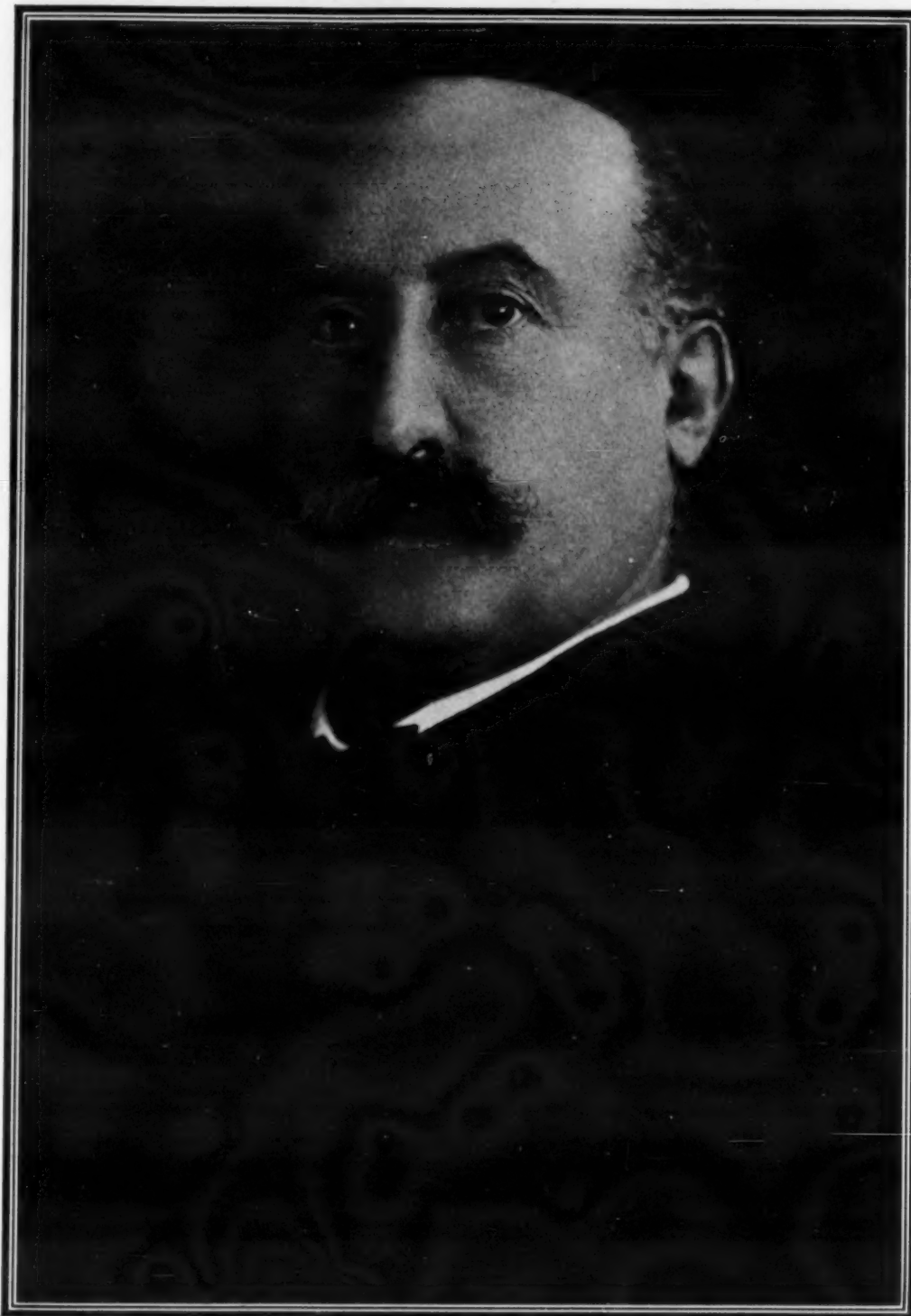
The American season of the Rudolph Aronson Concert Direction Internationale will be inaugurated in January, when concert-goers of this country will make the acquaintance of Ferencz Hegedüs, the Hungarian violinist; Leon Rennay, the baritone; Reynaldo Hahn, the composer of many songs popular here; Maria Colloredo, an Italian soprano of high social rank; Rafael Navas, a Spanish pianist, and Arthur Shattuck, the American pianist. Paris Chambers, the cornet virtuoso, will return after a notable series of successes in Europe.

Visanska to Tour the South.

Daniel Visanska, the violinist, who returned to America last year after a residence of many years in Germany, has again settled in New York for the Winter and resumed his teaching. He is planning a tour of the Southern States in December, when his sister, Bertha Visanska, the talented young pianiste, will probably accompany him.

EMANUEL BEGINS REHEARSALS WITH THE ST. PAUL SYMPHONY ORCHESTRA

New Organization Inaugurates Its Career Under Capable Direction—Earnestness of Purpose Marks Musicians' Work



N. B. EMANUEL

New Conductor of the St. Paul Symphony Orchestra Which Has Inaugurated Its Career This Season

ST. PAUL, Oct. 30.—The St. Paul Symphony Orchestra, under N. B. Emanuel, has begun its rehearsals, and early indications point to a most successful season of work.

The men have come together with cordiality toward each other and their conductor and with a sincerity of purpose which prophesies a brilliant future.

Mr. Emanuel exhorts them to a sympathetic and active co-operation with the Orchestral Association which is sparing neither pains nor money in the determination to give St. Paul some really good music. The frequent presence of Rukard Hurd, president of the association, and other members of the board, bespeaks the earnestness of their purpose. Even

in the rough of an early rehearsal, the quality and body of tone in the Meister-singer "Vorspiel" the "1812" overture, and the wonderful "Eroica" symphony, made a decidedly favorable impression upon the few favored listeners.

Mr. Emanuel stands for no laxity nor slovenliness in the work of his men, but insists upon a precision of attack, a correct rhythm, and concentrated attention.

Popular Singer Wins Priest.

VIENNA, Oct. 30.—Dr. L. Pallady, a Roman Catholic priest, and canon of the cathedral at Grosswardein, Hungary, has formally renounced the church in order to marry a popular singer named Frida Tueczek.

DETROIT LACKING IN APPRECIATION

VICTOR BENHAM DEPLORES POOR PATRONAGE OF HIGH-CLASS CONCERTS.

Personal Canvass Necessary to Sell Tickets for Best Attractions in Many American Cities—Why Artists Prefer European Atmosphere.

DETROIT, Oct. 29.—The much-mooted question, why artists presenting purely classical programmes are not patronized in Detroit, was recently revived by a concert given here by one of the finest chamber music organizations in the country, which was attended by a dishearteningly small audience.

When asked for his opinion on the subject, Victor Benham, the pianist, who arranged the concert, said:

"I should hesitate in the future in arranging concerts of a classical nature, inasmuch as there seems to be so little real appreciation of art.

"Concerts are, no doubt, patronized here mainly through the celebrity of an artist or through social influence, and until a real enthusiasm for music is kindled we cannot hope to achieve great results. Personally, I am doing my utmost to elevate the standard of art by achieving the highest artistic results with my pupils, in order that they may be enabled to gain recognition as worthy teachers and pianists.

"One hesitates to do things of a really artistic nature owing to the dearth of patronage, for unless a sort of house-to-house canvass is made in asking people to buy tickets, it practically means that the artist must play to empty benches.

"Unfortunately, this state of affairs exists in many American cities, and therefore artists of real worth find the atmosphere of Europe much more congenial. Although the opportunities for obtaining excellent financial results in the way of teaching may be more satisfactory in this country, the conditions for the happiness which an artist seeks are much more favorable in the European countries."

MUSIC BY HUMPERDINCK.

Composer Contributes to Shakespearean Production in New Berlin Theatre.

BERLIN, Oct. 25.—The new Schauspielhaus, on the Nollendorf Platz, was opened to-night with a fine performance of Shakespeare's "The Tempest."

The music had been composed specially for the occasion by Humperdinck. The dances of fairies were rendered by pupils of Isadora Duncan.

Recital of Home Folk Songs.

A recital of English, Scotch, and Irish songs, mostly of the folk style, was given in the auditorium of the Y. M. C. A., West Fifty-seventh street, last Friday night. The principal soloist was James McGuffog Brown, who has become popular as a Scottish basso among his countrymen in New York. Others who participated were Flora Hardie, Scottish contralto, and Grace Uppington, pianiste.

Buffalo to Hear Melba.

BUFFALO, Oct. 30.—Mme. Melba has been engaged as soloist for the second of the three concerts the Pittsburg Orchestra is to give here this season. The date is January 7.

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CARUSO DESCRIBES LUCK IN AMERICA

TELLS BERLIN PAPER HE WAS
PAID \$3,000 TO SING
TWO SONGS.

Also Received \$8,000 For Four Phonograph Performances—Interesting Story of How He Began His Career—Pleased With His Lot.

The great success in Berlin of Caruso, who is so popular it took a squad of police to prevent the people from mobbing him, led the great tenor to give a very interesting sketch of his early life to the local press of that city.

"Up to eighteen years of age," Caruso said, "I was in doubt whether I had a tenor or a baritone voice. I started to sing in Italian churches when I was ten years old, and then at eighteen I tired of thinking over the problem of my voice, I began to take lessons, but I quit my first teacher very soon because he could not tell me anything about the quality of my voice. Another teacher found that my voice was so thin the other fellows in the school called it a glass voice, perhaps because it broke easily.

"While I was doing military service at Rieti I used to sing while shining the buttons of my uniform. Major Mogliati heard me and made me spend leisure hours for many months studying with a teacher he procured for me."

The great tenor says he is pleased now with his lot in life, and speaks freely of his success in America, where, when engaged by a millionaire named Smith to sing two songs, he got a check for \$3,000 and got \$8,000 from a phonographic firm for four songs, which because of a percentage on the sale have already brought him \$4,000 additional in one year.

It is said that Bonci, who is also engaged to sing in New York this winter, has studied much more than Caruso, and had a harder time of it. He used to walk eight miles every day from Pano to Pesaro to attend the conservatory lessons, and he did this for over four years, no matter what the weather or the season.

Sings on Stumping Tour.

ST. LOUIS, Oct. 30.—Joseph Brockel, who sang himself into fame as a tenor many years ago, is winning many votes in his campaign for the office of constable in the Eighth district of this city. While his smaller opponent has talked himself hoarse, with indifferent success, Brockel, who is almost a six-footer, with a strong voice, enraptures his large audiences with his songs. The musical spellbinder once sang principal parts in comic opera. He is now a brick-layer.

Vocal Quartette for Philadelphia.

PHILADELPHIA, Oct. 31.—An organization for the special rendition of song cycles has just been formed in this city. It is called the Euphonia Quartette and is composed of the following well-known vocalists: Helen Frame, soprano; Clara Anna Yocum, contralto; Wilbur Herwig, tenor, and William Beatty, bass.

Two Composers Whose Works Were Introduced at Big English Festival



JOSEF HOLBROOKE
Composer of Orchestral Setting of Poe's
"The Bells"

One of the features of the Birmingham Festival in England was the performance of Joseph Holbrooke's choral and orchestral setting of Poe's "The Bells," the score of which requires, in addition to a very largely augmented band of the ordinary kind, a euphonium, a tenor drum (besides three kettle drums, one big drum, and one side drum), a "stier horn," large and small cym-



PERCY PITT
His "Sinfonietta" Was Performed at Birmingham Festival

bals, large and small gongs, a xylophone, tubular bells, and four "mushroom bells," a hand-bell, glockenspiel, triangle, tambourine, large and small "jingles," a soprano concertina, two grand pianos, and a celesta.

Percy Pitt another rising English composer, was responsible for a new "Sinfonietta," performed for the first time at this festival. The work was received indifferently by the critics.

HELEN G. HAMPSON HEARD IN RECITAL

Middletown Audience Applauds Talented
Young Pupil of Jessie
Shay.

MIDDLETOWN, Oct. 30.—Helen G. Hampson, a pupil of Jessie Shay, gave a recital here last week, in which she proved herself worthy of her distinguished teacher. A crowded house rewarded her liberally with applause.

Miss Hampson played to a crowded house which crowned each number with generous applause. In all of her selections Miss Hampson displayed great ease and a keen feeling for the underlying spirit. The first number on the programme, the theme and variations by Nicodé, won the audience completely, and the following selections, Dvorak's "Humoresque," the Wagner-Brassin "Magic Fire Music," a Bach gavotte, the allegro moderato from a sonata by Greig, and a berceuse by Schytte, but served to strengthen its approval. Her best work was done in her closing number, Liszt's "Hungarian Rhapsody No. 2."

Mrs. Cornelius Macardell gave several well-rendered soprano solos to Andrew Baird's accompaniment.

TRANSLATES IT LIAN OPERA.

James A. Volker Adapts New Work For
English Presentation.

One of the most capable and well-equipped translators in New York, James A. Volker, has lately turned into English for a local impresario an Italian operetta by one of the younger school of composers, which will shortly be produced in New York. If the preliminary hearings are any criterion of its permanent musical value, it will be part of the permanent repertoire of several opera companies.

Much of its success as a composition is due to the lyrical beauty of the English translation provided by Mr. Volker, who has shown himself possessed of the ability to write metrical, poetic prose. A musician himself, it was with him a most congenial task, and a number of his translations of French, German, Italian and Spanish classics have become standard among the very best class of cultured English readers, to whom they were introduced by several of the leading publishers of the country.

Mr. Volker has made of his chosen field of effort an art, and possessing literary and linguistic ability, long ago realized the translator can ensure the success of a foreign classic in its new form by providing it with a smooth, idiomatic translation, which accurately and amply gives the author's meaning—which, of itself, is a high art—and for this talent he deserves recognition as a collaborator.

OLIVE FREMSTAD HERE TO SING IN "SALOME"

PRIMA DONNA ARRIVES IN NEW
YORK AFTER A RESTFUL
SUMMER.

Instrumental Parts of Richard Strauss's Sensational Opera Received at the Metropolitan and Rehearsals Are Under Way.

The long-expected instrumental parts for "Salome" have reached New York on the *Kronprinz* and orchestral rehearsals of the much-talked-of opera of Richard Strauss will in a few days be begun at the Metropolitan Opera House under the direction of Alfred Hertz. For the next few weeks there will be two rehearsals of "Salome" daily, one devoted to the strings, the other to the wind instruments.

Mme. Olive Fremstad, who is to interpret the title part in "Salome," arrived Friday on *La Provence*. She said that she had been abroad since May, resting and automobiling on the Continent.

"I have been studying and resting and learning," said Miss Fremstad. "I understood that my first rôle would be *Selica*, in 'L'Africaine.' But that was in August, and since then Mr. Conried may have changed his plans. I have never sung *Selica* in this country, and another new rôle, which I never sung, is *Salome*.

"With the two opera houses in New York it ought to be a lively season. The situation here has attracted considerable attention in Paris, and the season will be watched with interest."

SIDNEY J. SILBER PLEASES ST. PAUL

Pianist Gives Successful Recital Under
Auspices of the Schubert
Club.

ST. PAUL, MINN., Oct. 29.—Sidney J. Silber, the gifted young pianist, opened the Schubert Club's season with a recital at the Odeon last Wednesday, when he offered a programme well calculated to test his versatility, and of special interest as presenting several numbers unfamiliar to local concert-goers—Erich Wolff's gavotte, opus 4, no. 2, Poldini's etude in A major and a scherzino by Haberbier. The rest of the programme was drawn from the works of Bach, Schubert, Schumann and Liszt.

Mr. Silber, who studied for several years with the late Ernst Jedliczka and Heinrich Barth in Berlin, possesses a well-developed technique and plays with understanding and brilliancy. He has a vigorous temperament and infuses warmth and individual color into all of his works. Camille Saint-Saëns's transcription for piano of an overture to a church cantata by Bach, and Liszt's elaborate "Carneval de Pesth" differ widely in style, but they were rendered in an equally satisfactory manner.

The popular young artist was rewarded with warm applause by his highly pleased audience.

Anna Lankow

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Mr. Gebhard will appear this season with Orchestra, in Chamber Concerts and in Recital; dates are now booking. : : : : :

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NEW YORK, SATURDAY, NOV. 3, 1906.

Musical America has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

The illustrious Napoleon Bird startled London a few days ago by playing a piano—or shall we say playing *at* a piano—for forty-eight hours continuously, and indulging in the luxury of a shave during the performance. Pianists in search of notoriety might profit by his example and undergo the perilous operation of a hair-cut under similar conditions. American press agents please take notice.

It is gratifying to note that St. Paul's new symphony orchestra has begun its career under such favorable circumstances. From all reports the musicians who are rehearsing under the direction of Mr. Emanuel, have determined to work harmoniously—to restrain personal ambitions wherever they interfere with the best interests of the orchestra as a whole, and to provide their home city with an organization of which it may be justly proud.

Colonel Johnston aptly remarks that he is not the only manager who has been obliged to cancel engagements because a foreign artist has suddenly decided to not visit America this season. Messrs. Conried and Hammerstein and several other impresarios have bowed to the inevitable recently. A comparison of the early announcements of artists who will tour America this Winter and those of the last few weeks shows some remarkable discrepancies.

ORGANIZATION OF TEACHERS.

The proposition now being agitated for an organization of the leading vocal teachers of New York State for the purpose of weeding all unworthy elements out of the profession, is a step in the right direc-

tion, which, if the avowed policy is rigidly adhered to without compromise in any quarter, is pregnant with possibilities for elevating the standard of art in this country.

While in no other branch of the profession ignorance or abuse of the true principles of the subject can be such a serious menace to the pupil, the institution of a similar movement in the other leading lines of teaching would make for the speedier elimination of those evils that retard the development of natural gifts and taste generally.

As has frequently been remarked, vocal teaching offers greater opportunities for the practice of questionable theories and hollow "methods" than any other field of musical instruction, but it is possible that the public has been, in part, responsible for the widespread abuse of these opportunities. Is it not true that the average vocal student is not as serious in his work as the average piano student, for instance? As a general thing, he has a much more limited conception of the possibilities of art. Aware of the fact that the human instrument makes the more direct appeal to the average listener, he is a more ready victim to the stifling influence of self-consciousness induced by the applause of friends that do not know how to discriminate than is his colleague of the piano. Moreover, people are so susceptible to the power of self-assurance that a suave manner and the gift of loquacity can frequently draw pupils when the modesty of sincere art is entirely misunderstood and unappreciated.

Another reason for the gullibility of the public is that people do not exert themselves to hear enough music to become reliable judges of what is good and what is bad artistically. There should be no ground for this complaint at this stage of America's culture but it is, nevertheless, too true that social influences are still a potent means of narrowing the musical horizon of many of our cities, and that many performances of inestimable value educationally are practically ignored because they are not worked up as society functions. Let us have art for its own sake, and then we shall have fewer impostors, for the simple reason that there will be too few that can be imposed upon to make the continuation of their profession worth while.

The difficulties to be encountered in such a campaign as that which Mme. Ziegler and several eminent colleagues have undertaken are by no means inconsiderable. It will be hard to fix a standard for admission to the association inasmuch as many instructors that have notable achievements to their credit differ materially on essential principles. But the enthusiasm with which the movement is being promoted, and the impetus it has received by the surprising proportions, the fund has already assumed, augur well for the success of the undertaking.

PRESS NOTICES.

To many musicians who have appeared in public on one or more occasions, a favorable press notice is a veritable message from heaven, imbued with a spirit so convincing in its testimony that to read it means to believe at once in the unprecedented greatness of the subject. How fondly they carry masses of these glued clippings under their arms as they go from manager to manager, to newspaper offices and to concert directors, in the hope of establishing beyond doubt their claims to superiority!

This attitude is unfortunate—for the musicians in question and for those who must needs delve through the flowery opinions of unknown critics. The truth of the matter is that the general public and that part of it that is especially interested in knowing about the successes of an artist, place little, if any, value upon these well-meant expressions of eulogy. They haven't the patience to read column after column of such matter and moreover, they harbor

continual doubt as to the absolute value of the statements contained therein.

Admitting this to be the status of press notices, it is evident that to reprint them in a newspaper devoted to the interests of musicians, is not only an injustice to its readers but a questionable charity to those whose merits are exploited. The very appearance of solid paragraphs of second-handed opinions is so forbidding that the eye is repulsed rather than attracted by it.

First-hand criticism, tempered with a nice understanding of the conditions under which a performance is given, has its place in the record of musical events. With its initial appearance in type it serves its purpose; let it not be resurrected to fill a hopeless mission.

POPULAR PROGRAMMES.

It is a matter of peculiar interest—especially to programme makers—to know who are the people's musicians. Which compositions come nearest to satisfying the popular taste?

F. X. Arens, whose People's Symphony Concerts have in past seasons done a great good in bringing music that is really worth while to the attention of the masses, conceived a plan of determining what the people want in the way of programmes, that throws light on this subject.

A straw vote, taken in that home of popular mass meeting, the Cooper Union, has resulted in a request programme with which the People's Symphony Concerts will shortly open their seventh season. At the last concert in the Spring, Mr. Arens's audience was invited to write down its individual preference. The following is the result of this test vote: Overture, "Midsummer Night's Dream," Mendelssohn; symphony, Beethoven's Fifth; symphonic poem, Liszt's "Tasso"; suite, "Peer Gynt," by Grieg; march, the "Marche Slav" of Tchaikovsky; concerto, the E minor for violin, by Mendelssohn, and vocal solo, "Isolde's Liebestod," by Wagner.

For this seventh season at Cooper Union the dates are Thursday, November 22, December 27, January 31, and March 21, with repetition the next night, in each case, at Carnegie Hall. Tickets are from 50 cents to 15 cents. At one concert, Chadwick's "Melpomene" will be played.

The general scheme of these concerts is so commendable and contains so much that is worthy of the best interests in the spread of music, that orchestras throughout the country would do well to follow the model established by Mr. Arens. It is unfortunate that the performance of good music is enjoyed by only a limited class, and Mr. Arens is doing his part in broadening the usefulness of the art.

A Practical Remedy.

To the Editor of MUSICAL AMERICA:

Permit me to congratulate MUSICAL AMERICA for the stand it has taken in the matter of opposing charlatanry in the instruction of singing. You have hit upon a theme which deserves the attention and active assistance of every honest teacher. The facts brought out in the various articles that have appeared in your periodical during the last few weeks have a peculiar significance to those of us who are working for the best interests of the profession.

The plan of organizing competent teachers into an association, as outlined in your issue of October 27, seems to me, to be the most practical suggestion yet offered in an attempt to remedy existing conditions. The best way to overcome a wrong, in this case, is to substitute something that is distinctly right, and an association of recognized authorities in vocal art would undoubtedly have an all-powerful effect in eliminating the incompetent teachers who are responsible for so many ruined voices.

That you may have every success in bringing about the much-desired reform is the sincere wish of

A SUBSCRIBER.

New York, Oct. 29, 1906.

PERSONALITIES.



Cappiani.—Luisa Cappiani, the New York vocal teacher who recently returned from Switzerland, met with a serious accident during the Summer. She slipped on the granite steps of her chalet, fell and broke her arm, and, as a result, spent several weeks in the hospital at Lugano.

Walker.—Edith Walker, the American mezzo-soprano, was one of the soloists engaged for the formal opening of the new Mozart Hall, in Berlin, on October 27.

Caruso.—Enrico Caruso has added one more decoration to his collection. A recent cablegram announced that he has been made a Knight of the Legion of Honor.

D'Arville.—Camille d'Arville, the comic opera favorite, will return to the stage this month, when she will begin a tour in an opera by Stanislaus Stange and Julian Edwards.

Lhevinne.—Josef Lhevinne intended to bring here 5,000 Russian cigarettes, but starting from Paris he could not, to the disappointment of his American friends, procure them.

Bispham.—David Bispham will make his first appearance in the title rôle of Liza Lehmann's new romantic opera on "The Vicar of Wakefield" in London early in December.

Macmillen.—Francis Macmillen, the young American violinist, is a son of the late S. M. Macmillen, a well-known Ohio politician. He comes of musical stock, especially on his mother's side.

Dick.—Maximilian Dick, the violinist, who has made several successful tours of this country, has resigned his position in the new St. Paul Symphony Orchestra to travel with a concert company.

Muck.—Mrs. Karl Muck, the clever wife of the new conductor of the Boston Symphony Orchestra, is greatly interested in the various Polar expeditions. She says that the only reason she regrets being a woman is that she cannot hope to go far into the North.

Griswold.—Putnam Griswold, the California basso, is rapidly making a name for himself in Berlin, where he is connected with the Royal Opera. His principal rôles are König Heinrich in "Lohengrin," the Landgraf in "Tannhäuser," König Mark in "Tristan und Isolde" and Pogner in "Die Meistersinger."

Scheff.—Fritzi Scheff has lost all desire to return to grand opera. During her trip abroad last Summer a Berlin impresario tried to engage her for a continental tour in grand opera between seasons, but she declared that she is done with that style of work as she finds comic opera audiences so much more satisfactory.

Rennay.—Leon Rennay of Paris, who has achieved distinction as an interpreter of modern songs, is an American by birth, but has made his fight for fame in Europe. His voice is a baritone, and his individuality as an interpretative artist is said to be unusually interesting. He is a special favorite with Reynaldo Hahn, the song composer.

Hasselbrinck.—Carlos Hasselbrinck, who is remembered by patrons of opera as the concertmaster of the Metropolitan Opera House, under Dr. Leopold Damrosch, Antol Seidl, and Walter Damrosch, has been engaged for the violin department of the Institute of Musical Art. Mr. Hasselbrinck is a representative of the French and Belgian schools of violin playing.

LEONCAVALLO REPLIES TO RICORDI'S LETTER

COMPOSER DENIES PUBLISHER'S
STATEMENT REGARDING
LA SCALA.

All The Members of the Maestro's Orchestra Have
Justified Their Claim to Designation He Uses—
Tour a Gratifying Success.

Ruggiero Leoncavallo has taken exception to a letter published in several New York papers last month, signed by Pito Ricordi, of the well-known Milan firm of that name.

In a recent communication to Rudolph Aronson, the impresario, the composer of "Pagliacci" emphatically denies Ricordi's statement regarding performers at La Scala, Milan, to the effect that they are simply engaged for the season, and that when the theatre is closed no one who has played there can claim to be a member of La Scala's orchestra.

Signor Leoncavallo states that all the members of his orchestra now on tour in this country have played at La Scala, and, hence, the management has a perfect right to announce that fact to the public. The meritorious performances of the maestro's capable organization have won the warm commendation of many eminent critics and attracted the patronage of the most prominent musicians. The tour is exciting much interest throughout the country, and the success thus far has been gratifying in high degree.

AMERICAN GIRL IN RECITALS ABROAD

Augusta Zuckerman, a New York Pianiste, is Appearing in Germany
With Success.

Augusta Zuckerman, a New York girl, nineteen years old, is meeting with considerable success in Germany, where she is at present making a recital tour. She



AUGUSTA ZUCKERMAN

New York Girl, Who Has Been Studying With
Busoni. She is Giving Recitals in
Germany

has appeared in Breslau, Dresden, Stettin and other cities, and will return to America in the Fall of 1907 for a tour under the management of J. E. Francke.

Miss Zuckerman began her studies with Alexander Lambert at the age of nine and was considered his best pupil for nine years. She went abroad in October, 1905, and has been studying with Busoni and is considered by him one of his most gifted pupils.

Art Society Gives First Concert.

PITTSBURG, Oct. 30.—A brilliant array of artists interpreted the programme arranged for the inaugural concert of the thirty-fourth season of the Art Society of this city. They were Viola Waterhouse, soprano; Christine Miller, contralto; Ellison Van Hoose, baritone; Franz Kobler, violinist and Mrs. Sol. Marcossion and Adella Prentiss, pianists.

CONRIED COMPANY TO VISIT ST. PAUL

Mrs. Frederic H. Snyder Announces
Definite Arrangements for Season
of Grand Opera.

ST. PAUL, Oct. 30.—Appearances of the Conried Metropolitan Opera Company in St. Paul next April are assured by the local manager, Mrs. Frederic H. Snyder.

Although Mrs. Snyder is managing the business end of the St. Paul Symphony Orchestra and has already announced the appearance of Leoncavallo with La Scala Orchestra, Rosenthal, Gabrilowitsch, Schumann-Heink and Melba, she is still adding to her list of attractions. That the Conried Company will be given enthusiastic audiences, an appreciative hearing, and financial support, seems evident from present indications.

PEOPLE'S CHORAL AT WORK

Boston Singing Society Begins Rehearsals of the "Creation."

BOSTON, Oct. 30.—The People's Choral Union opened its tenth season last week, at Jordan Hall, with the largest attendance it has ever had. The old members were on hand together with those of the graduates from the elementary classes who, by a year's study, have earned their way to advancement to the Choral Union.

A large number also applied to take the voice test and were admitted. The "Creation" was sung in a manner to call for praise from the conductor, Samuel W. Cole. Two concerts will be given this season, the "Creation" in January, and Handel's "Sampson," which has not been rendered in Boston for many years, at the April concert.



The Preacher.—"We tried a phonograph choir."

The Sexton.—"What success?"

The Preacher.—"Fine. Nobody knew the difference till a deacon went to the loft to take up the collection."—Cincinnati "Commercial-Tribune."

A gentleman at a musicale where the hostess was very particular not to have the concord of sweet sounds interrupted, seeing that the fire was going out, asked a friend in a whisper, "How could you stir the fire without interrupting the music?"

"Between the bars," replied the friend.

—Home News.

"I don't wonder that prima donnas are so scrappy."

"What's the answer?"

"They nearly all get their early training in church choirs."—Washington "Herald."

He (Looking at piece of music).—"The man who wrote this must be awfully egotistical."

She.—"Why?"

He.—"He has 'fine' printed on this piece of music."—Utica "Observer."

I cannot sing the old songs

I sung long years ago,

And neither can the lady

Who lives in the flat below.

—New York "Mail."

He.—"Why did you keep harping all through the play on that woman who keeps drumming the same tune over and over in your apartment house? Why didn't you forget it and enjoy the performance?"

She.—"I didn't want to. The woman I was talking about sat right in front and heard everything I said."—Detroit "Free Press."

Mrs. Nurich.—"We've got a 'baby grand' at our house. Have you?"

Mrs. Plain.—"No, but we've got a grand baby."—Detroit "Free Press."

"There was a murder in the flat above ours last night."

"Horrors! Tell me about it!"



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Josef Lhevinne, Russia's greatest pianist, will use the Steinway Piano exclusively on his American concert tour during the season of 1906-1907, and will appear as Soloist with all the leading Orchestras, as follows:

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"That red-headed Miss Afton murdered a few popular songs."—Exchange.

"Heavens! Who's the girl that's trying to sing?"

"That is my daughter."

"Oh—um—if that fool of an accompanist would consent to stop thumping the piano as if it were some wild savage thing he wanted to kill, we might—ah, that's better. What a sweet, beautiful voice she has."

"Yes. That is her brother at the piano."

—Chicago "Record-Herald."

AMERICAN STRANDED IN PARIS.

Bennie Vanasek, Milwaukee Wunderkind, in Need of Money.

MILWAUKEE, Oct. 29.—Bennie Vanasek, the violin prodigy of this city, is stranded in Paris. It is said he is absolutely penniless, and has been unable to procure money with which to pay his board for two months. Recently he appealed to the American consul in Paris to furnish him with a pair of shoes and some clothing.

The fund for the education of the boy, which had been collected by a number of Milwaukee people who were interested in him, has all been exhausted. An effort will be made to raise more in order to give him an opportunity to complete his musical education. He has less than a year to put in now at the Paris Conservatoire, and his teachers are still hopeful that if he continues he will carry off the grand prize.

Gracia Ricardo Heard in Recital.

At her recital in Mendelssohn Hall, New York, on Thursday afternoon, Gracia Ricardo sang an aria by Pergolesi, an aria from Mozart's "Figaro," Berlioz's "Les Champs" and "L'Absence." Richard Strauss's "Ruhe, meine Seele," groups by Schubert, Schumann, Franz, Brahms and Van der Stucken, and a new song, "The Old, Old Story," by Patrick O'Sullivan, the Irish-American composer. The concert will be reviewed at length in next week's issue of MUSICAL AMERICA.

OUTLOOK GOOD FOR AMERICAN VOICES

Frangcon Davies Maintains the Chief
Fault of Modern Singers is Lack
of Tonal Variety.

LONDON, Oct. 29.—Frangcon Davies, the noted baritone, in a recent lecture on the "Singing of the Future," declared that if the best and greatest singing were not later on to be heard in England and America he did not know where it would be heard.

"A singer," he said, "should take what is good, but avoid the manifest faults of continental singing, e. g., sensuousness, undue passionateness or morbidity, flippancy, superficiality of tone, unmusical roughness, trickiness, contortions of buccal and nasal cavities, etc. The mental activity, all through the state of pupillage and artistic career, must be concentrated upon thought, word, tone. Modern teaching and singing, however, proceed on the contrary principle: Tone, word, thought. Many so-called critics teach that mad gospel. Those who make a merchandise of the vocal art and profession must be guarded against. England, however, owes a great deal to its finest critics."

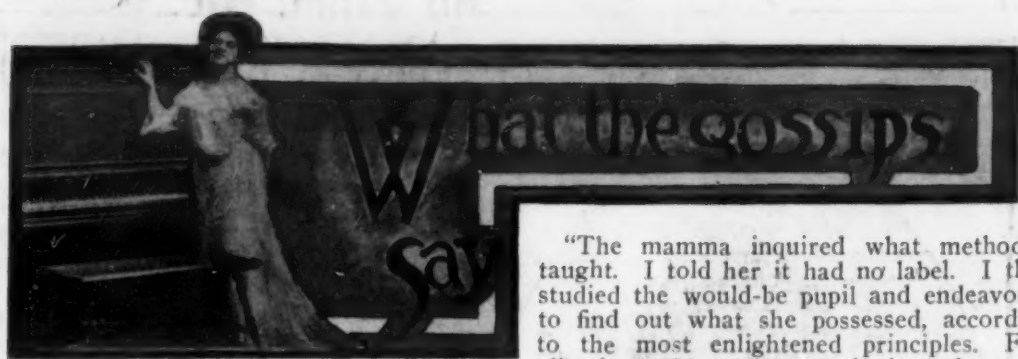
"The chief fault of the modern singer is that he has but one kind of tone. Would we have a whole picture painted entirely in one color, however beautiful the color might be? If not in painting, why in singing?"

Chicago Likes Witherspoon.

That Herbert Witherspoon is a prime favorite with Chicago audiences is evident from the fact that he has been engaged for appearances this season with every organization of importance in the Windy City. He will sing in a brace of concerts with the Theodore Thomas Orchestra, with the Apollo, Mendelssohn and Madrigal Clubs, and with the Irish Choral Society. In addition, he will give a song recital in Music Hall on November 18.

DAVID BISP HAM

Loudon G. Charlton
Manager, Carnegie Hall, New York
EVERETT PIANO USED



WHEN Wassily Safonoff was in London last Summer, so the gossips say, he expressed to his friends in a novel way the popularity he won for himself in New York during the preceding

Winter. This is the song—sung to the tune of "Tammany," and dedicated to him by a New York enthusiast—that the "Cosack Conductor" is said to have performed for his friends' delectment:

"The Philharmonic just now to fame is on the road.

They cannot get conductors here, they fetch them from abroad.

We had leaders here from France, some made in Germany.

The Russian, though, undoubtedly has made the hit, you see!

Safonoff! Safonoff!

He conducts without a stick;

Did you ever see such a trick!

Safonoff! Safonoff!

Saffy, Saffy, make 'em daffy,

Safonoff!"

At the rehearsal of a choral society in Louisville the other night the chorus was singing "All we, like sheep," from the "Messiah." The sopranos had not sung it according to the instruction of the conductor. Rapping his bâton vigorously on the stand he exclaimed: "Now, ladies, sing 'All we—'" That being done, he shouted out, "Now sing 'like sheep!'" But they didn't.

Not long before his death Gounod said to a young poet: "As you advance further in your art you will come to think of the great poets of the past as I now appreciate the great musicians of former times. When I was your age I used to say, 'I' at twenty-five I said 'I and Mozart,' at forty, 'Mozart and I,' now I say 'Mozart.'"

A prominent vocal instructor in one of the Western cities gives the following account of an interview with a prospective pupil that recently took place in his studio:

"The mamma inquired what method I taught. I told her it had no label. I then studied the would-be pupil and endeavored to find out what she possessed, according to the most enlightened principles. Finally, in reply to my questioning, she said: 'Well, I have a friend whose daughter is a vurry fine singer, and her professor has taught her the pure old Italic method!'"

Symphony Hall wore a broad smile, they say, at the opening of the musical season in Boston the other day. There was no intention of putting a slight upon Handel, Haydn, Bach or Brahms. It happened this way: Professor Willy Hess, the concertmaster of the orchestra, has become popular at the Hub, both as a man and as a musician, and at a first concert he has always received "a hand" when he took his place at the head of the first violins. This year there was a delay before the applause began. A dark, slender, strange looking man appeared in Hess's chair. He looked at least ten years younger and at first the audience failed absolutely to recognize him, so changed was his appearance. In the course of the Summer he had shaved his beard.—New York "Sun."



N the morning of the recent eruption of Vesuvius Arthur Hartmann, the violinist, who was staying in Naples, had repaired to Boscotrecase, a village but a few miles from the crater. While playing a concerto by Bach at an open window of the inn, the skies suddenly grew black, the earth rocked, and all was uproar and confusion. In the lull that succeeded the first moments of shock, the tones of a violin were distinctly audible.

Rushing to the door of the room whence came the sound, the landlord vainly implored the violinist to flee. Finally, thinking that Hartmann had become crazed with fear he burst open the door. Then Hartmann stopped playing, and exclaimed angrily:

"How dare you interrupt me when I am playing Bach?"

"But Vesuvius is burning and the lava is flowing towards the village like a river of flame."

"How soon will it reach Boscotrecase?"

"At its present rate of flow, about an hour and ten minutes."

"Then I have at least another hour to play," and suiting the action to the word, the violinist took up the concerto where he had left off.

It is on record that Hartmann was one of the last to leave Boscotrecase, which was buried under the molten mass thrown off by Vesuvius.

There is only one man in Messrs. Ricordi's office in Milan who has mastered the art of deciphering Puccini's scores. Sometimes the page looks as if a fly had crawled over it; everywhere are weird flourishes and thumbnail sketches and notes, seemingly superfluous, which have overflowed into the margin, and blots innumerable. A specimen of his calligraphy, taken from the end of "La Bohème," shows a page covered with illegible notes, and in one corner a large drawing of a skull and crossbones, underneath which is written in large letters, "Mimi."

CHORAL CONTEST FOR MARION.

Soloists and Singing Societies to Make November 30 Gala Day.

MARION, IND., October 21.—The largest choral contest ever held in the middle West will take place at the Coliseum, in this city, on November 30. It will be important not only because of the amount of money offered in prizes, \$1,500, but because of the number of choruses and soloists who will participate. Already singers from five different States have signified their intention of taking part.

The president of the society, Paul Poin-dexter, the committees and citizens who have the enterprise in charge, are preparing to entertain 10,000 people.

The adjudicators of the contests will be musicians of national fame—Wilson G. Smith of Cleveland, the composer, and J. Powell Jones, whose adjudications at the Winona Eisteddfod last Summer were so satisfactory.

Marion is preparing to make a gala day of November 30. Homes and business houses will be decorated and all visitors to the city most cordially welcomed.

Early Wagner Work Just Published.

LEIPSI, Oct. 26.—One of Richard Wagner's first works, a fantasia for piano, has just been published for the first time, in this city. The manuscript is dated November 27, 1831, when the composer was not more than eighteen years old. Even in this early work there is manifested a certain dramatic color, but the technique of the piano is muddled and the inspiration poor. However, it is a well-known fact that Wagner considered the piano a tame instrument, suitable only for the first working out of dramatic expression.

BROOKLYN TO HEAR "THE MAGIC FLUTE"

Alma Webster Powell and Other Well-Known Singers Will Take Leading Roles.

Mrs. Alma Webster Powell, formerly of the Metropolitan Opera Company, will head a Brooklyn grand opera company which will give a performance of Mozart's "Magic Flute" on December 5, under the auspices of the Association of Allied Arts. The singers will be principally church soloists. Mrs. Powell will sing the rôle of the *Queen of Night*.

August C. Metz will be orchestra and stage music director. Mrs. Katherine Noack-Fique is to sing *Pamina*. Margaret Steinberger, the Hungarian soprano, will sing *Papagena*. Elsa Harris, Adele Krueger and Bertha Peters will be the *Queen's* three ladies. The three *Genii* will be represented by Emma McGrayne, Mrs. Emma B. Sibley and Mrs. Christie Adler. The leading bass part will be sung by John E. Gerstenberger, and the rôle of *Tamino* will be taken by Robert Craig Campbell, the tenor soloist of the Little Church Around the Corner.

The stage of Association Hall, Brooklyn, has been enlarged for the performance.

SOCIETY ELECTS OFFICERS.

Good Attendance at Annual Meeting of Lewiston and Auburn Festival Chorus.

LEWISTON, ME., Oct. 29.—The annual meeting of the Lewiston and Auburn Festival Chorus, held recently, was attended by a large proportion of the members.

The following officers were elected for the ensuing year: President, Mrs. W. H. Hartshorn; vice-president, A. W. Fowles; secretary, Abbie A. Bucklev; treasurer, R. E. Attwood; librarian, W. D. Taylor; councilors, Ida Metcalf, Mrs. F. E. Wagg, E. L. Goss, Mrs. Gifford and Murray B. Watson. L. N. Mower was chosen director and Helen Winslow, pianist, for the coming season.

Happich Recital in Philadelphia.

PHILADELPHIA, Oct. 30.—William F. Happich gave a violin recital in Wither-spoon Hall last week. He played Wieniawski's Concerto in D minor with skill and temperamental effect. Compositions of Vieuxtemps, Sarasate, D'Ambrósio and Ries completed his programme. Mrs. Agnes Thompson-Neely, soprano, assisted with songs by Chadwick and Debussy and a Gounod aria. Henry A. Gruhler played the accompaniments.

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MME. LHEVINNE'S TRIALS HUNTING APARTMENTS

A Matter "Tres-Difficile,"
Says Wife of Noted
Pianist

SKYSCRAPERS ARE INSPIRING.

Gives Her Impressions of America and Americans to an Interviewer—Her Own Work as a Musician—That Wonderful Little Baby and His Prospects.

"My wife—she look for an apartment—excuse her a few minutes, yes?" said Josef Lhévinne to the representative of MUSICAL AMERICA. Then suddenly, quickly crossing the room, he put his hands behind him and his head through the portieres calling softly, "Madame." There was an exclamation, a laugh, Lhévinne drew back pleased as a school-boy, and "Madame," a dainty little brunette in maroon gown and dark furs entered the room.

"I look for an apartment, but I cannot find. It is très-difficile, très-difficile. I want one near the Park—on account of le bébé, you know. We are going to stay in New York this Winter while my husband makes his concert tour. I cannot travel so much with le bébé, he is only three months old. I was so afraid to take him across the seas, but he was splendid. He met a little girl, just his own age, and they were such good company."

"Do you think he is going to be a musician?"

"Oh yes!" And Madame's eyes grew big. "It is astonishing. When he is bad and cries, if my husband or myself goes to the piano he stops at once—at once. C'est vraiment étonnant! And the doctor who has examined the hands of 2,500 babies says the formation of the little one's is absolutely remarkable."

"I am so glad to be in New York this Winter. Last Winter was so dreadful for me. I was in Moscow at the time of the bombardment. After four o'clock one could not go out at all. And I think New York is splendid. It is the prettiest city I have seen—and I have travelled all over."

"Even the skyscrapers?"

"Skyscrapers?" Madame looked blank but on learning what skyscrapers are said:

"Why not? I find these immense twenty-story structures very inspiring."

"And what about the American girl?" (That question must be asked of a foreigner—it's a habit.)

"Oh I find her charming, so pretty. I have met many Americans, especially in Switzerland."

"I did not hear many play, but I think that Americans love music greatly, and have a fine understanding of it."

"Perhaps, since you like it so much over here you will make it your home?"

"No, I think not. You see, my husband has his work at the Moscow Conservatoire, and I have my pupils also, whom I teach in my own home. I have received letters from them all along, begging me to return."

"Is it necessary to practice long?"

"Not long, but every day. I never practiced more than two hours a day—three before an examination at the Conservatoire. You know, my husband was my teacher. When I was nine years old, my first teacher became ill, so my mother went to Safonoff, who is a good friend of ours, and the head of the Conservatoire, and asked him to advise a teacher for me. 'Send her to Lhévinne, my best pupil.' So my future husband came to give me lessons when I was only nine and he fourteen. Later I



JOSEF LHEVINNE, HIS WIFE AND BABY BOY

went to the Conservatoire as Safonoff's pupil. I spent half my time there and half at College."

But Mme. Lhévinne's modesty kept her from saying that on the day she was graduated from the Conservatoire as gold medalist, she also received her degree at the university as teacher of mathematics.

"You know Cui, the Russian composer has written a piece for two pianos especially for Mr. Lhévinne and myself. When he heard us play, he said we were in such sympathy that he would have to write something especially for us. That was last Summer when we were in the country in Russia with my intimate friend, the wife of Mourmitseff, President of the Douma."

"And now I have to go to le bébé."

Miss Eyre in Recital.

Agnes Gardner Eyre, the pianist, who was favorably identified with the last Kubelik tour, was heard in a recital on Thursday of last week at the Misses Masters' School, Dobbs Ferry. Miss Eyre is a pupil of Leschetizky, and her performance on this occasion gave ample evidence of the careful training she had under the great master.

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CHILDREN SANG AT FIRE.

Kept up Their Hymns While Blaze in Their Home Lasted.

While the sixty-nine children inmates of the Home of the Homeless in Jersey City were at supper Tuesday night fire was discovered in the kitchen adjoining the dining room.

The matron, Cecilia Patterson, was notified and went at once to the dining room. She ordered fire drill, and marched the children across the hall to the music room. There she explained there really was a fire, and told the children they must remain calm. She then started them singing hymns. Meanwhile the firemen from Engine No. 3 arrived and began to fight the fire.

The smoke poured into the music room, but the children sang hymn after hymn without much nervousness. The crowd which gathered outside could hear the children singing while the smoke poured out. The firemen confined the flames to the kitchen and dining room with a loss of \$200.

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STAND BY HIM IN CHORUS
TROUBLE.

Central Federated Union Notified That Musicians, Stagehands and Electricians Will Forfeit Charter Rather Than Oppose Impresario.

With the determination of union musicians, stage hands and electricians to stand by Heinrich Conried in his contention with the Chorus Singers' Union, all danger of a strike at the Metropolitan Opera House was dissipated this week.

The Central Federated Union officials, who had announced that a strike would be declared at the opera house, were informed Tuesday that under no consideration would one of the union men employed by Mr. Conried in his orchestra or on, over or under his stage listen to any talk of a strike this season. If the Central Federated Union chooses to take away the charter of the various unions to which they belonged they said it might do so, and the men would still be banded together as a protective union as they were before they became affiliated with the Central Federated Union.

This firm stand on the part of the men employed in all branches of labor at the Metropolitan was formally agreed upon some days ago but not until Tuesday was the Central Federated Union acquainted with the fact.

Harry Palmer, who has charge of the men on the stage of the Metropolitan Opera House and is a staunch union man, made the following statement during the week:

"We have informed the officials of the Central Federated Union that we will consent to the forfeiture of our charter rather than desert or give Mr. Conried any trouble this season."

NEW YORK SYMPHONY'S INITIAL PROGRAMME

Saint-Saëns Will Make His First
Metropolitan Appearance at
To-Night's Concert.

With every indication of a record audience and a notable performance Walter Damrosch and the New York Symphony Orchestra will give the first of their subscription symphony concerts to-night, and Sunday afternoon (November 3 and 4) at Carnegie Hall. The occasion will not only be Mr. Damrosch's initial concert of the season in New York city, but calls for the first metropolitan appearance of Saint-Saëns.

For his first number, Saint-Saëns will play his fantasia "L'Afrique." He wrote to Mr. Damrosch from Paris a few days before sailing that he would gladly play twice, and for his second number he enclosed two charming little pieces for piano and orchestra, which will be heard in New York for the first time next Saturday evening. The full programme follows:

Overture, "The Springtime of Love,"
"Africa," fantasie for piano with orchestra,
Saint-Saëns
"Le Rouet d'Omphale," symphonic poem for piano
with orchestra, Saint-Saëns
Allegro Appassionato, "Wedding Cake," vals caprice
Saint-Saëns
Symphony No. 3 (Eroica).....Beethoven

Prepare for New York Appearance of "Madam Butterfly" in English

"Mme. Butterfly" is to have a reception in keeping with her grand opera dignity when this much talked about Japanese heroine arrives at the Garden Theatre for her first New York engagement the week after next. In addition to the Grand Opera Company, with three distinct casts of principals necessary to give eight performances a week, "Mme. Butterfly" will be accompanied by an orchestra of over sixty musicians.

Outside of the Metropolitan Opera House there is no theatre in New York with an orchestra pit large enough to accommodate all these players. Accordingly Manager Henry W. Savage had a force of carpenters busy this week building a new orchestra pit. This will be ten feet below the parquet floor, so that the musicians will be concealed from the audience as they are at Bayreuth and a few other large opera houses in Europe. The orchestra pit will extend thirty feet back from the apron of the stage, necessitating the removal of three rows of chairs and reducing the capacity of the theatre to that extent.

A complete overhauling of the theatre will be necessary on both sides of the footlights, and there will be appropriate decorations so that the Japanese Geisha girl and her attendants, who take part in the unique wedding ceremony that unites her to the American naval officer, will not feel that they are six thousand miles away from Cho-Cho-San's wistaria cottage on the heights above the Bay of Nagasaki. Mr. Savage and his assistants will attempt to introduce something of the Japanese atmosphere even before the action of the opera begins. Scenic Artist Burridge has painted a series of allegoric curtains that are intended to prepare the mind of the observer for the Japanese scenic beauties that will be revealed in the stage pictures. The scenery itself will present a Japanese environment designed by native artists of the Flowery Isle.

"Mme. Butterfly" brings no less than five prima donnas of equal rank, and while all these may not appear in the title rôle of the opera, they have all been imported from abroad and will expect the attention always demanded by foreign artists. This means that Mr. Savage must have constructed five separate and distinct star dressing rooms for their accommodation. Three of the artists have already scored heavily in the name part of "Mme. Butterfly" and Manager Savage is not yet settled in his mind who will be presented for the opening performance in New York.

American singers and music lovers have heard of the success of Rena Vivienne the talented American girl who captivated everybody at her first performance in Washington, and it is said she stands a good chance of being selected to impersonate *Butterfly* the opening night in New York. Miss Vivienne comes from the same State as Olive Fremstad. She studied three years under Victor Maurel and was preparing to make her operatic début at La Scala, Milan, when Puccini, the composer of "Mme. Butterfly," who had already selected one prima donna for Mr. Savage, heard her and recommended her engagement by cable. Miss Vivienne sang the opera for Puccini and his stage manager, Tito Ricordi, at a special performance in La Scala. She is an extremely young woman for such an important rôle, being scarcely out of her teens, but her beauty and general appearance are said to be so "Japanesque" that she is easily mistaken for a real Geisha girl when she appears in her costume and make-up on the stage.

Another prima donna who promises to be a surprise is the Hungarian beauty, Elza Szamosy, who sang the opera last Winter at Budapest. Mme. Szamosy is also young and petite as any Japanese maiden and possesses a superb high soprano voice that is heard to fine advantage in the rôle of Cho-Cho-San.

Still another *Butterfly* is Louise Janssen, the Danish prima donna, who has been singing Wagnerian rôles at Lyons, France, where she has been the leading operatic prima donna for the past six seasons.

There are two more American girls in the "Mme. Butterfly" prima donna forces, both natives of New York. One is Harriet Behnêe, who comes direct from the German Opera Comique at Berlin, a new institution established less than two years ago. Miss Behnêe was drafted from the Royal Opera forces to take the chief contralto rôles at Berlin, and in "Mme. Butterfly" she will have the part of the Japanese maid *Suzuki*. Alternating with Miss Behnêe will be Estelle Bloomfield, a pupil of Lilli Lehman, who was found in Dresden.

The principal male rôles in the opera are American characters consisting of the naval Lieutenant, *B. F. Pinkerton*, and the United States Consul, *Sharpless*. Pinkerton is the tenor rôle and will be sung by Francis MacLennan and Joseph F. Sheehan. *Sharpless* will be taken by Thomas Richards and Winfred Goff.

There are three conductors for "Mme. Butterfly," Walter Rothwell, who conducted when Mr. Savage gave "Parsifal" in English, together with Alfred Feith, from the Royal Opera in Berlin, and Cornelius Dopfer from Amsterdam.

TO GIVE 109 CONCERTS.

Boston Symphony Orchestra Will Have a Strenuous Trip This Year.

Boston, Oct. 30.—The annual route book of the Boston Symphony Orchestra, which has just been issued, shows that a total of 109 concerts have already been arranged for the present season. In this total are included the two special pension fund concerts in this city and the special concert in honor of Saint-Saëns.

Twenty-four public rehearsals and twenty-four concerts will be given in Boston, ten concerts in New York, six in Cambridge, five each in Philadelphia, Baltimore, Washington and Brooklyn, three each in Hartford, Providence and Worcester, two in Portland, Me., and one each in Rochester, Cleveland, Detroit, Chicago, Indianapolis, Cincinnati, Bridgeport, Springfield, Poughkeepsie, Fitchburg and Northampton.

It is probable that several more concerts will be arranged for the latter part of the season. The first concerts in New York will be on Thursday evening, November 8, and Saturday afternoon, November 10.

ARENS'S OFFERINGS OF CHAMBER MUSIC

Series of Six Concerts to be Given by Club Connected with People's Symphony Orchestra.

F. X. Arens, musical director of the People's Symphony Concerts, has planned a particularly interesting series of concerts this season for the Chamber Music Club of that organization. The six concerts comprised in this series will be devoted to representative works of Mozart, Beethoven, Schubert, Schumann, Mendelssohn and Brahms respectively.

At the first concert at Cooper Union on Friday, November 9, which will be the Mozart evening, the programme will consist of the beautiful Quintette in G minor, so rarely heard, which is arranged for two violins, two violas and cello, and the Divertimento in D major, for string quartette and two horns, with which the public is favored still less often.

The centre of the programme will be devoted to some of Mozart's most beautiful arias. The Sam Franko Music Chamber Club has been engaged for this occasion.

Another Baritone for Mr. Conried.

Heinrich Conried has announced the engagement of Charles Simiard, a French baritone, who is to replace Signor Antonio Parvis. Signor Parvis, who was under contract to return here, asked Mr. Conried to release him, as he is anxious to sing abroad this season. M. Simiard has sung with success at the Grand Opera and the Opéra Comique in Paris. He will make his début as *Mercutio* in "Romeo et Juliette."

Washington to Hear Miss Farrar.

WASHINGTON, Oct. 30.—Sydney Lloyd Wrightson is trying to engage either Geraldine Farrar or Emma Eames to sing at the concert of the Washington College of Music on November 15, in place of Mme. Nordica, who will be prevented from appearing by her engagement at Covent Garden. If Miss Farrar is secured it will mark her first appearance in America.

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The President and founder of the National Conservatory, (which was chartered in 1891 by special act of Congress) Mrs. Jeannette M. Thurber, has been so fortunate as to secure a worthy successor of the eminent composer Dr. Dvorak in its directorship—WASSILI SAFONOFF, for more than a decade Director of the Moscow Conservatory and recently engaged as the sole conductor of the New York Philharmonic Orchestra. Mr. Safonoff will teach, at the National Conservatory, advanced classes in the interpretation of pianoforte compositions. He will conduct the Conservatory Orchestra, (a feeder of the leading American orchestras,) and he will have a class for conductors—the only one of its kind. Besides Mr. Safonoff, the artistic faculty includes Adele Margules, Leopold Lichtenberg, Eugene Dufriche, Leo Schulz, Henry T. Finck, Max Spieker, Chas. Heinroth, and nearly fifty other well-known teachers of singing and playing in New York. Instruction is given in all branches of the art: Opera, oratorio, concert, voice, organ, piano, violin, and all orchestral instruments; also theory, harmony, composition, and history of music.

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"CAVALLERIA RUSTICANA" AND
"I PAGLIACCI" DELIGHT
LITTLE ITALY.

Experiment of Popular-Priced Performances so Successful That Managers Plan Season on Broadway—Curtain Falls at Late Hour.

It was a gala night on the Bowery when a company of Italian singers, called the Royal Italian Opera Company, sang "Cavalleria Rusticana" and "I Pagliacci," at the old People's Theatre a few evenings ago.

The building was crowded when the members of the orchestra took their places and began the overture to the Mascagni opera, under Signor Avitabile's baton. Spontaneous outbursts of applause and frequent cries of "bis! bis!" throughout the evening testified that the Little Italy audience highly approved of the performance.

The names of the singers are not familiar in Metropolitan Opera House circles, but Signora Novelli sang the rôle of *San-tuzza* and Cavaliere Pagano that of *Turid-du* in a way that made everybody present feel that he had got his money's worth.

"I am not giving opera for critics," said Impresario Damato, "but for music-lovers. These people in this audience know every note of these operas, but they do not seek hyperexcellence. If the music be adequately rendered they do not ask for more."

There were only about twenty in the chorus, but each one had a voice and used it intelligently. Many of them are regular members of the Metropolitan Opera House chorus, glad to get an engagement for a night or two while waiting for the great house to open.

When "Cavalleria" ended and the principals had been called before the curtain, nearly all the audience filed out into the Bowery for a smoke while waiting for the stage to be reset for "I Pagliacci."

Encores were not infrequent in both operas, and the principals had to work hard. Signora Novelli looked glad when Cavaliere Pagano stabbed her to death at 12:15 a. m., and she fell with a long gasp which might well have expressed thankfulness that it was all over for another week.

This experiment of giving grand opera once a week at cheap prices has proved such a success on the Bowery that Signori Damato and Ferrara, the managers, are now in negotiation for a theatre on Broadway, where they plan to give a season of twelve weeks with the same company.

SCHALIAPINE FINED.

Basso Refuses to Sing Role of Czar's Protector in St. Petersburg.

ST. PETERSBURG, Oct. 30.—The management of the opera house has fined Schaliapine, the basso whom Heinrich Conried attempted to engage for the Metropolitan Opera Company in New York, 921 rubles because he refused to sing the rôle of *Soussanine* in Glika's opera, "The Life of the Czar."

Schaliapine is an intimate friend of Maxim Gorky, and his sympathies are so strongly in favor of the liberal party that he could not be induced to interpret the rôle of the Czar's protector.

STOJOWSKI ADMIRES AMERICAN ENERGY

Distinguished Pianist and Composer
a Man of Broad Intellectual
Development.

Sigismund Stojowski pointed proudly to a set of the Temple edition of Shakespeare's plays.

"There is my favorite English literature," he said, in reply to a question put by a representative of MUSICAL AMERICA. "Shakespeare is my constant companion. I never travel anywhere without one of those volumes in my pocket. But I am very fond of all your poets. I love Keats especially, and Shelley, too—he had the real poetic nature. And, yes, I like Browning, also, but not so much as Mrs. Browning—perhaps because I happen to know her writings better than his."

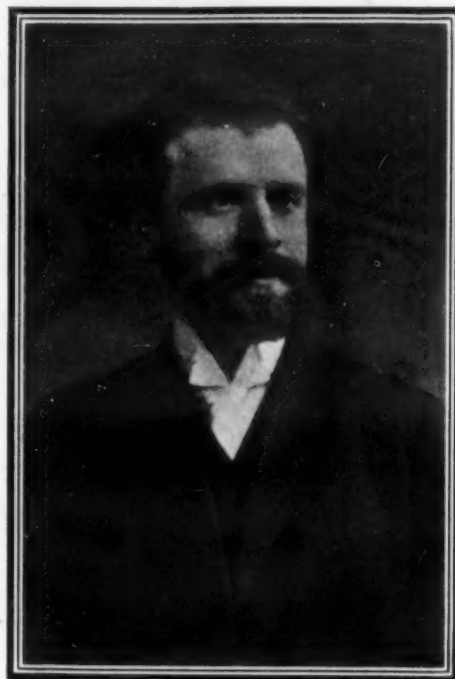
Mr. Stojowski's library of English, French and German books constitutes an index to the intellectual tastes of this eminent Polish pianist, and proves him to be a man of striking mental calibre and broad reading. Not far away from Nietzsche's "Also sprach Zarathustra," in one of the orderly rows, Bernard Shaw's "The Perfect Wagnerite" peeps out from circumference environment. When it was tentatively drawn from its place with the question, "Do you take it seriously?" Mr. Stojowski's sense of humor was touched.

"Oh, one never takes Shaw very seriously. In this book he has fastened on the one idea so tenaciously that his conception of 'The Ring,' as a whole, is necessarily distorted. But he is a very clever man, nevertheless. I enjoy his plays greatly. In fact, I must say that those of them that were given here last season were about the only theatrical offerings that afforded me any pleasure. Speaking of 'The Ring,' my favorite of the series is 'Götterdämmerung,' despite the fact that by clinging to such an opinion I risk Mr. Shaw's contempt, since he considers 'Götterdämmerung' the weakest work in the whole tetralogy.

"How do I like America? There can be only one answer to that after all the cordiality and kindness I have met with here on every side. Americans are nothing if not hospitable, and another national characteristic that has impressed me deeply is the enthusiasm that seems to be innate in each individual. I notice it so often in your business men, especially. The European business man finds his work prosaic and tedious, and goes to it in a grumbling spirit; but the American puts his heart into it and takes genuine pleasure out of it. Love for work seems to be in the air here. The American's capacity for it is prodigious. This struck me immediately when I came here last year, just as the same thing in smaller measure had im-

Washington's New Tenor.

WASHINGTON, Oct. 30.—B. Allen Terrell, of New York, has been appointed to succeed Charles H. Myers, the recently resigned tenor of St. John's Episcopal Church. Mr. Terrell, who is a pupil of Nicholas Douty of Philadelphia and Oscar Saenger of New York has also accepted an engagement to sing a solo part in the Choral Society's performance of "The Messiah," during the Winter.



SIGISMUND STOJOWSKI
Noted Polish Pianist, Who Will Play New Compositions by Paderewski This Season

pressed me when I first went to France from Poland, for I am forced to admit that my fellow countrymen are just a bit—lazy," he laughed frankly, "and the French are really an industrious people. I know the opposite impression prevails here, but that is because you cannot form a just estimate of them during a short stay in their capital. It is now eighteen years since I first went to Paris, and I remained there until I came to New York. As my mother lives there it is really my home still."

"But you are surely a Frenchman by this time?"

"Oh, no; a Pole never loses his patriotism," was the emphatic rejoinder. "He may leave his native land, but he never loses his love for it—it is too unhappy a country."

Mr. Stojowski's teachers in Paris were Diemer for piano and Délibes for composition, and while working hard with them he attended the University at the same time. He afterwards studied with Paderewski, for whom his admiration knows no bounds.

"I had the pleasure of spending a fortnight with him at Morges this Summer, when he gave me the proof sheets of his new compositions for piano, a sonata and a set of variations with fugue. They are most interesting, containing, as they do, some entirely new harmonic effects. Look at this use of the seventh in the final chord of a variation, for instance."

Mr. Stojowski will introduce both of these works to the New York public at his recitals this season.

New Vocal Teacher in Buffalo.

BUFFALO, Oct. 30.—A comparatively recent addition to the vocal teaching in Buffalo is Isabelle Roorbach, who has come to this city from New York. Miss Roorbach has had exceptional advantages having been a pupil of Frida Ashforth in New York, Rotoli in Boston, Mme. Pauline Viardot-Garcia in Paris, and Vannuccini in Florence. She has also studied French diction with Marty of the Paris Conservatoire.

BALTIMORE TO HAVE RICH BILL OF FARE

MANY NOTED ARTISTS ENGAGED FOR
PEABODY COURSE THIS
SEASON.

Josef Lhévinne Opens a Most Attractive Series of Recitals—The Petschnikoffs and De Gogorza the Other New-Comers on the List.

BALTIMORE, Oct. 29.—From the list of artists to appear at the Peabody recitals this season, announced recently by Director Harold Randolph, it appears that the high reputation enjoyed by these concerts in the past will be more than maintained this year.

Baltimoreans will be especially interested in the engagement of Fannie Bloomfield-Zeisler, who is one of the most popular of the artists that come here. Among other favorites who will be warmly welcomed on their reappearance are César Thomson, the violinist; Gwilym Miles, who has sung here in oratorio; Elsa Ruegger, the cellist, and Susan Metcalfe, the soprano; these, of course, in addition to the local artists, Brockway, Van Hulsteyn, Wad, Goodwin, Wirtz and Hutcheson.

The new-comers to the city in the list are Josef Lhévinne, the pianist, who will open the series next Friday; Emilio de Gogorza, the baritone, and Mr. and Mrs. Petschnikoff, the violinists, who will appear together in a recital. Following is the complete programme for the season:

Friday, November 2—Josef Lhévinne, pianist.
Friday, November 23—Howard Brockway, pianist; J. C. Van Hulsteyn, violinist.
Friday, November 30—Emmanuel Wad, pianist.
Friday, December 7—Emilio Gogorza, baritone.
Friday, January 4—César Thomson, violinist.
Friday, January 18—Alfred C. Goodwin, pianist; Bart Wirtz, cellist.
Friday, January 25—Fannie Bloomfield-Zeisler, pianiste.
Friday, February 1—Susan Metcalfe, soprano.
Friday, February 22—Elsa Ruegger, cellist.
Friday, March 1—Gwilym Miles, baritone.
Friday, March 8—Ernest Hutcheson, pianist.
Friday, March 22—Mr. and Mrs. Petschnikoff, violinists.

The recitals, as usual, will be given on Friday afternoon at 4 o'clock in the Peabody Concert Hall.

Announcement is also made of the engagement of the Kneisel String Quartette for a series of five concerts on November 16, December 14, January 11, February 8 and March 15.

VON KUNITZ IN TORONTO.

Recital by Concertmaster of Pittsburg Orchestra of Unusual Interest.

TORONTO, Oct. 30.—Luigi von Kunitz, concertmaster of the Pittsburg Orchestra, who has been here frequently with that organization, proved himself to be an artist of wide versatility in his recital at the Conservatory of Music last week. Numbers by Beethoven, Bach, Spohr, Schumann, Vieuxtemps, Tartini and Paganini served to display his authoritative breadth of style and absolute mastery of his instrument in a convincing manner.

A profound impression was made by the playing of Jessie Allen. This gifted young pianiste rendered Liszt's Ballade in B minor and Chopin's Ballade in G minor in a manner notable for genuine musical feeling and finesse and brilliancy of execution. Eugénie Quéhen was, as usual, a most satisfactory accompanist.

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Third Concert of the Series a Notable Revelation to Auditors—An Attractive Programme Presented, Including the Brahms Symphony in C Minor.

Boston, Oct. 27.—The third concert of this season in Symphony Hall was notable in the revelation of the contrast furnished by the Symphony Orchestra in its rendition of such a composition as the Brahms Symphony No. 1 in C minor, under the old and the new leaders.

Dr. Karl Muck gave a reading of this work which surprised and delighted the house. Through his intelligent enthusiasm and appreciation of nuance, this Brahms Symphony had a tone color, a melodic beauty that few of its hearers had before suspected, much less had heard. The other numbers on the programme were the "Don Juan" tone poem of Richard Strauss and three numbers from Berlioz's "Damnation of Faust," i. e., "The Minuet of the Will-o-the-Wisps," "Ballet of Sylphs" and "Rákóczy March."

In beauty of tone color, there is a noticeable difference in the work of this magnificent orchestra in the present work as contrasted with its work under Gericke.

Its work no longer lacks verve, spontaneity, brio, as under the latter days of Mr. Gericke, whose rigid adherence to formalism created among the men a distaste for rehearsals. Under Dr. Muck they welcome rehearsals, and the result is apparent in their present performances.

MARUM QUARTETTE'S FINE PERFORMANCE

**Mozart and Chadwick Numbers Charm
Large and Attentive
Audience.**

While Ludwig Marum and his associates, Michael Bernstein, Jacob and Modest Altschuler, were unfortunate in their choice of a hall—the large one in Cooper Union—at their first concert of the season, on October 25, they nevertheless succeeded in conveying to the large and attentive audience, all the delicacy and charm suggested by a programme consisting of Mozart's Quartette in D major, Schubert's Sonatina in D major, and Chadwick's Quartette in E minor.

Their playing showed balance, careful attention to detail and a fine insight into the spirit of the works.

Alexander Rihm, at the piano, did no less artistic work than the others, and added materially to the enjoyment of the evening by his beautifully nuanced rendition of the piano part of the Sonatina, which Mr. Marum played with great delicacy and taste.

SINGER IS ILL.

**Maude Lambert Suffers From Congestion
of the Vocal Cords.**

On account of congestion of the vocal cords Maude Lambert the singer, has been obliged to withdraw from her New York engagements and place herself under treatment. For several weeks she has been



MAUDE LAMBERT

**Vocalist Who Has Been Obligated to Retire
Temporarily from Her Professional Work**

singing contrary to the advice of her physicians.

She left for Lakewood, N. J., on Monday to remain for two weeks. She has accepted an offer from Sydney Hyman to go to South Africa in the Spring.

NANNIE TOUT MAY MAKE TOUR.

**Impresario Cort Offers Salt Lake City
Singer a Long Engagement.**

SALT LAKE CITY, Oct. 31.—When Manager Cort, the well-known theatrical and operatic manager, returns a week hence, he will receive an answer from Nannie Tout, who appears in the tabernacle this week in a big Wagnerian concert, as to whether or not she will accept his offer for a seventy-concert engagement next year.

Should she go under the management of Mr. Cort on her return from Europe, she will be starred in the East as Mlle. Telores, the name under which she appeared at the national Welsh Eisteddfod in June a year ago. In the West, where she is known as Nannie Tout, Nannie Tout she will remain, says Mr. Cort. If the contract is signed, Miss Tout will cover practically the same tour as that made by Calvé last season.

Mr. Hoffmann Convalescing.

August W. Hoffmann, a New York pianist and composer is convalescing after an operation performed at St. Luke's Hospital, Monday of last week.

MISSOURI SOCIETY ISSUES YEAR BOOK

**SEDALIA WOMEN'S MUSICAL CLUB
CONTINUES TO EXTEND
ITS SCOPE.**

Interesting Series of Meetings Arranged for Entertaining Season—Paper on Current Events a Regular Feature—Mrs. Steele President.

SEDALIA, MISS., Oct. 30.—The Ladies' Musical Club of this city has just issued a pamphlet containing the constitution and by-laws of the society with the calendar of work to be done during the year.

The club, which meets every Wednesday morning, is limited to sixty active and forty associate members. The first and third meetings of each month are devoted to music of a special nature, such as German music, music of the home, Christmas music, music of the church, National music etc., at each of which recitals two soloists appear. A reading of current musical events is also given at each recital. The remaining meetings of the month are devoted to chorus practice. A good musical library is at the disposal of the members.

The club, which was organized in 1893, has grown steadily ever since, both in numbers and scope. The officers chosen for the year are Mrs. William D. Steele, president; Mrs. E. F. Yancey, vice-president; Nannie G. Estell, treasurer; Jessie Blair, secretary; Agnes Dalby, librarian, and Jessie Smith, accompanist.

HARRISBURG HEARS SCHUMANN-HEINK

**Recital Received With Great Enthusiasm
—Other Notes of Music in
State Capital.**

HARRISBURG, Oct. 29.—Mme. Schumann-Heink sang last Wednesday to an audience which entirely filled the Lyceum Theatre, and her recital was received with great enthusiasm. The programme ranged from the dainty "Wohin" of Schubert, to the prison scene from Meyerbeer's opera, "The Prophet."

The Philadelphia Orchestra will play here in the Lyceum Theatre, December 20, January 10, and one other date yet to be selected.

The Palestrina Choir is rehearsing the Beethoven "Missa Solennis" in D, under the direction of Frederick C. Martin.

The Wednesday Club announces its first concert of the season, November 12, when Herbert Witherspoon will sing in Fahnestock Hall.

Henry Eyre Browne, organist and choir-master of Grace Methodist Church, the largest of that denomination in the city, gave his farewell programme yesterday and left to-day to become organist of Janes Methodist Church, Brooklyn, N. Y.

NEW BARITONE COMING.

Guglielmo Fagnani, a Rising Young Italian Artist, to Sing Here.

An interesting feature of the present concert season will be the first appearance in this country of Guglielmo Fagnani, the new Italian baritone.

In the short interval since his profes-



GUGLIELMO FAGNANI

**Young Italian Baritone, Who is to Make His
American Debut This Season**

sional début, Signor Fagnani has won a conspicuous position among the vocal artists of a country that is celebrated for the many fine voices it has produced. His powerful baritone is said to be of a peculiarly attractive quality, warm, rich and mellow; while all the attributes of intellect and temperament essential to the artist are also his in generous measure.

WILLIAM HARPER ENGAGED.

**Will Appear as Soloist at Ohio Per-
manent Festivals.**

GRANVILLE, O., Oct. 30.—The festival plans for 1906-7 are being rapidly pushed to completion, and artists and orchestras are being engaged. The choruses, numbering in all 300 voices, have been organized in Granville, Newark and Pataskala, O. The local orchestra is also busy rehearsing.

The "Nativity" of Geibel will be given soon in Granville, with chorus, orchestra and soloists. William Harper, the basso, will be brought from New York to sing under the auspices of the Festival Associations.

Concert for Grand Rapids Hospital.

GRAND RAPIDS, MICH., Oct. 30.—A song recital given at the home of Mr. and Mrs. William H. Anderson, for the benefit of a local hospital, enlisted the services of Mrs. George Murphy, soprano; George Murphy, tenor; W. J. Fenton, tenor, and Ferdinand Warner, pianist. A varied programme was rendered in a delightful manner.

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MASSENET WORKED HARD ON "ARIANE"

COMPOSER SPENDS NEARLY FOUR
YEARS ON NEW OPERA TO
BE HEARD SOON.

Story Tells Unhappy Love of Ariadne for the Unfaithful Theseus—Lucienne Bréval and Louise Grandjean to Sing Leading Roles.

PARIS, Nov. 25.—Massenet's opera "Ariane," on a book by Satulle Mendes, the first new work to be produced at the Opéra this season, has cost the composer three years and eight months of labor, and he often worked at it fifteen or sixteen hours a day. Ariane is, of course, the French name of Ariadne, beloved of Theseus, then forsaken by him for her sister Phædra at Naxos, where she leapt into the sea and was drowned.

The opera is in five acts, the scenes of which are laid in the Minotaur's Cave, on a galley at sea, in the palace at Naxos, in Tartarus among the unhappy shades, and at Naxos on the sea shore. Two scenes in Act III are said to be a great beauty; that in which Phædra, speaking to Theseus on behalf of her sister, ends by speaking for herself and confessing her love, and that in which the betrayed Ariadne laments. In the fourth act she nevertheless goes down to Hades to seek Phædra, who has been punished with death by Venus, and having won over Persephone by a gift of fresh flowers of the earth, for which the daughter of Demeter ever yearns, saves Phædra. But she has sacrificed herself, and, forsaken, she sinks into the sea, drawn by Sirens.

The ballet is introduced into Act IV, and is danced by Graces and Furies. One of the passages of his score which the composer seems to fancy most is a hymn of Persephone to Life, which she must give up six months in every year.

Ariane will be sung by Lucienne Bréval, and Phædra by Louise Grandjean; both are pupils of Alfred Giraudet, and successful interpreters of Wagnerian rôles.

GADSKI TO SING IN HARTFORD.

Musical Club Secures Famous Prima
Donna for One Concert.

HARTFORD, CONN., Oct. 30.—On the first Thursday in November the Musical Club of this city will begin its sixteenth year. During the season, three open morning meetings and two evening musicales are to be given for the associate members, the programs to be made up from the regular work of the club members.

In addition to these informal meetings, two artists' recitals will be given, the first November 22, by Johanna Gadske, the second, on February 27, by the Longy Club, of Boston. The excellence of these artists, in addition to the ability of the members themselves, bids fair to make the series of concerts one of exceptional interest.

DE GUICHARD MADE DIRECTOR

Providence Choral Association Chooses
Prominent Musician.

PROVIDENCE, R. I., Oct. 30.—Arthur de Guichard, director of the Opera Company, has just been elected musical director of the People's Choral Association for the season of 1906-7.

The society has commenced its third season with Elisha Dyer, mayor of the city, as president. The fact that membership fees are only ten cents a week, puts it within the range of all who desire good music.

Mlle. Dolores Pelted With Flowers By Enthusiastic Sydney Audience

Unusual Demonstration By Australians At Concert
Given In Immense Town Hall—Melbourne
Receives Her Warmly



AUDIENCE IN SYDNEY TOWN HALL

Reproduction of a Flash-Light Photograph Taken During a Concert Given by Mlle. Dolores

MELBOURNE, Oct. 25.—The musical sensation of the Australian season has been the advent of Mlle. Antonia Dolores, who came from Europe, via America, and opened in Sydney at the Town Hall recently to a house that was completely filled. Four further concerts were given and the enthusiasm grew night after night. At the last concert hundreds of people were turned away from the doors, who were unable to gain admission, and at the conclusion of the concert Mlle. Dolores was pelted by an enormous crowd with daffodils, violets and flowers of every description.

Two concerts were then given in Brisbane, the capital of Queensland, with the same result.

Then Melbourne was visited and a series of four concerts was arranged; but a fifth had to be given. This was a matinée per-

formance, and the Town Hall, which holds 2,600 people, was packed in all parts. Even the organ seats and the platform round about the singer were packed with people. An extraordinary demonstration took place at the end of the concert. The audience which was mostly women, who, as a rule, cannot give emphatic encores on account of gloved hands and a natural reserve, insisted in encoring her no less than three times, and even then would not leave the hall until the diva came and bowed her acknowledgments not less than five times. On leaving the hall, 700 or 800 ladies formed up in two rows leading to the doorways, who insisted on taking souvenir blooms from her many bouquets.

The next town to be visited will be Adelaide, and then New Zealand will be visited. Mlle. Dolores will then return to Europe to fulfill engagements in Berlin, Paris and Moscow.

OPERETTA FOR EAST SIDE.

Jacob Adler Imports Latest Work of
Dr. Seiforth.

Jacob P. Adler announces that he will produce a new operetta in an elaborate way, with a London prima donna whom he brought over from the other side several weeks ago. The operetta is the work of Dr. Seiforth, a Yiddish newspaper man connected with the "Tageblatt" and a well-known writer and composer of operas and operettas. Freda Siebel is the prima donna who has been the sole support of the Yiddish theatre in London. After witnessing her performance in London Mr. Adler immediately made negotiations for her appearance at his Grand street house. East side theatregoers will have an opportunity to judge the value of her work in about three weeks.

Leandro Campanari Here.

Leandro Campanari, the conductor of the Manhattan Grand Opera Company, has returned to New York. Signor Campanari will remain in America during the forthcoming season.

DESZO NEMES'S PLANS.

Six Popular Chamber Concerts to be
Given This Winter.

Deszo Nemes, the violinist, who has just opened his studio in New York, makes a more definite announcement in regard to his proposed series of popular chamber concerts, to be given in New York this year.

There will be six concerts during the season, each one consisting of a programme of sonatas, trios and quartettes, with either a piano, violin or vocal solo by some well-known artist.

A feature of these presentations will be the appearance of Mme. Nemes, who was a favorite pupil of Anton Rubinstein. She will give brief lectures on the works brought out by the musicians, and will also perform on several occasions.

Guido Chorus Engages Walker.

BUFFALO, Oct. 30.—The Guido Chorus, Seth Clarke, conductor, has engaged Julian Walker as the soloist on December 18, for its first concert at Convention Hall. On November 22 the society will give a concert in Rochester.

SINGING TENANT CAUSES DISCORD

OCCUPANTS OF FLAT OVERHEAD TRY
EFFECT OF FOGHORN
OBLIGATO.

Defendants Sued for Rent in London Object to
Frequent Repetitions of "The Garden of
Sleep"—Force of Protest Cracks Ceiling.

LONDON, Oct. 26.—The tenant of a West Kensington flat, who was haled to court the other day for refusing to pay the rent he owed, made a special point in his defense of the annoyance caused by musical tenants underneath him.

One of the women in the flat below had a disagreeable and powerful voice, he said, which she insisted upon exercising in a harrowing fashion. Finally, he bought his wife a foghorn and with it she tried to drown the voice of the singing lady, who was in the habit of repeating her favorite songs dozens of times a day. De Lara's "Garden of Sleep" was her special instrument of torture, though the name of the song could not be applied to any spot within hearing.

The defendant's wife claimed that the shrieking high notes in Tosti's "Good-bye" were intolerable, though most fiendish of all were the top notes in the familiar aria from "Robert the Devil." She found the effect of a foghorn obligato an improvement.

The possessor of the voice said that the defendants had cracked her ceiling by the vigor of their protests.

Judgment was given against the defendants.

ELLEN BEACH YAW SINGS IN OAKLAND

Brilliant Young Soprano Opens Season
With Artistically Rendered
Programme.

OAKLAND, CAL., Oct. 27.—Ellen Beach Yaw opened the concert season at Ye Liberty Theatre here before an audience that gave frequent manifestations of satisfaction with the artistic development and achievements of this gifted young singer.

As an interpreter of songs she again demonstrated her right to rank high among the singers before the public, though her opportunities in this capacity were somewhat limited by the number of operatic excerpts on the programme. The "Bell Song" from Delibes's "Lakme," the "Mad Scene" from "Lucia" and David's aria, "Thou Brilliant Bird," served to display her remarkable coloratura technique and that bird-like quality of voice characteristic of her higher register. Of the songs, James Hook's "Listen to the Voice of Love," which dates from 1800, charmed by its restful simplicity, while Brahms's "Vergleichliches Ständchen" and Massenet's "Marquise" were given with telling effect.

Louis Neubauer supplied the flute obligatos with taste, and Victor Schertzinger made a good impression with his violin solos. Mrs. Theophilus Masac was the accompanist.

To Give Six Symphony Concerts.

LOS ANGELES, Oct. 30.—At the last monthly meeting of the executive board of the Los Angeles Symphony orchestra, held last week, arrangements were completed for six concerts to be given during the coming season, the first to take place on November 23. The soloist will be Blanche Ruby, a dramatic soprano from the grand opera of The Hague.

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The Black Dike Band played in Portland, Me., on October 22.

The Scranton Orchestra, under George Brandon, director, has begun rehearsals. A popular concert will be given before December 1.

Denver thoroughly enjoyed the week's concerts of the Hawaiian Band. As usual, the most popular numbers proved to be the native songs by Lei Lehua.

A new organ in St. Paul's Lutheran Church, Utica, N. Y., was dedicated last week with appropriate exercises. Julia Fromholly presided at the organ.

Alice James, soprano; Fred Warrington, baritone; Katherine Jardine, violinist, and Eleanor Roller, pianist, will give a concert at Elm Creek, Winnipeg, on November 29.

The Hedly Quartette, W. R. Hedly, first violin; Le Grande Carter, viola; Jean Crow, second violin, and E. Gastel, cello, appeared in Seattle recently, under the auspices of the Deutscher Club.

The Mozart Club of St. Paul gave a concert recently at which Prof. Claude Maden, the director, played two violin numbers with much taste and feeling. Gretchen Milch was also heard in two vocal selections.

The Concordia, East New York, is making preparations for a concert to be given on November 25, under the leadership of Carl Hein. The soloists of the evening will be Mrs. Noah-Figue and Richard Burgin.

Edmund J. Meyer of New York is at present in Seattle, Wash., where he is lecturing on "The Science of the Voice." Mr. Meyer will have charge of the vocal department of the University of Washington.

Robina Turnbull of Detroit gave the first of her Thursday Evening Musicales on October 25 in her studios in the Gladwin Building. The programme was given by

eight of her pupils and Edith Pinckney, soprano.

The Columbia Männerchor of Washington was incorporated last week. According to the articles of incorporation, the purpose of the organization is to study American and German songs for the edification of its members.

Nordica's first recital in New York in seven years will take place at Carnegie Hall on January 8. Her manager, R. E. Johnston, had some difficulty in arranging the date of her Washington appearance, but finally decided upon January 10.

H. S. Schweitzer, organist and choir-master of the Christ English Evangelical Lutheran Church of Brooklyn, recently rendered an interesting programme, which included numbers by Guilman, Mendelssohn, Rheinberger, Dvorak and Handel.

An event of much interest in Des Moines, Ia., was the piano recital of Lydia Frank at the Highland Park College of Music, last week. This was Mrs. Frank's first appearance at the Saturday afternoon concerts under the direction of Prof. Nagel.

The initial recital of Earl D. Laros took place last week in Easton, Pa. Mr. Laros had the assistance of Mrs. James G. Stradling, contralto; Maurice Clemens, baritone and Rose Seitz, accompanist, in the presentation of the programme. All were well received.

The popular mezzo-soprano, Florence Pierron Hartmann; Marie Schade, the Danish violinist, and U. S. Kerr, the prominent basso, appeared in recital in Winona, Wis., under the auspices of the Women's Union. The event proved to be a complete success.

Charlotte Maconda, the popular American cantatrice, has booked a series of excellent engagements for the season. During the first week of her tour through the South, from November 19-25, she will sing at Mobile, Ala.; Marion, Ala.; Columbus, Miss., and Athens, Ga.

Robert Alexander Gunderson, a violinist ten years of age, gave his first recital at New Bedford last week under the auspices of his teacher, Mary Otheman. Bertha W. Swift, soprano, also rendered several selections, while the accompaniments were played by Bertha D. Reed.

William E. Zeuch, one of the youngest concert organists in the country, presided at the organ at the free recitals at Carnegie Music Hall, Pittsburg, on October 20 and 21. A programme of sustained interest embraced selections by Bach, Max Reger, Thiele, César Frank and others.

Two of the pupils of Isidore Luckstone, John Kraun, tenor, and Mrs. E. C. Winter, contralto, have been engaged by the Handel and Haydn Society of Boston for the Christmas performance. Mr. Luckstone himself has resumed work for the season at his studio on the West Side.

The series of monthly vesper choral services, so successfully given last year by the choir of the State Street Church, Portland, Me., under the direction of the organist, Dr. Latham True, will be repeated this year, beginning in November, with selections from Mendelssohn's "Elijah."

The programme arranged by William F. Happich for his violin recital at Witherpoon Hall, Philadelphia, on October 25, included the Wieniawski concerto in D minor, Vieuxtemp's "Ballade" and "Polonaise," Sarasate's "Spanish dance, No. 3," and D'Ambrosio's "Canzonetta." Agnes Thompson Neely, soprano, assisted.

The musicale given last week under the auspices of the Woman's Branch of the Antiquarian Society at the Chateau de Ramezay, Montreal, proved to be a complete success. The programme, in charge of Mrs. H. R. Ives, was interpreted by Mrs. A. F. Schmidt, soprano; Murray Brooks, tenor; Jeannette Blont, violinist; Mrs. H. R. Ives, pianist, and Mr. Charbonneau, cellist.



Charles H. Eberts, who was for years bandmaster of the Brooklyn Navy Yard, died last week at his home, No. 219 Graham avenue, Brooklyn. He was eighty-four years old, and a native of Germany.

The death of Luigi Alberto Villano, a prominent Italian critic and composer, took place last week at Pesaro.

Edward H. Truscott, a musician of Upper Fruitvale, Cal., committed suicide last week by shooting himself in the head with a revolver. He had been sick but a short time. Truscott was forty-six years of age and unmarried.

Mrs. De Moss's Appearances.

The Philadelphia Choral Society is to be congratulated upon having secured Mary Hissem-de Moss for its performance of Berlioz's "La Damnation de Faust" this season. In the immediate future she will make a tour of the Middle West, her dates being: October 29, Piqua, O.; October 30, Adrian, Mich.; October 31, at Depaw University, Green Castle, Ind.; November 1, Grinnell, Ia.; November 2, Cedar Falls, Ia.; November 3, Mitchell, S. D.; November 5, at Drake University, Des Moines, Ia.; November 6, at Wesleyan University, Mt. Pleasant, Ia.; November 7, Mansfield, O.; November 8, at Ohio Wesleyan University, Delaware, O., and November 9, Warren, Pa. She will sing in Brooklyn on December 6.

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WHERE THEY ARE.

I. INDIVIDUALS.

Barrow, Edward—Brooklyn, November 27.
 Bloomfield-Zeissler, Fannie—Minneapolis, November 23.
 Blye, Birdice—Wichita, Kan., November 3; St. Joseph, Mo., November 5; Chicago, November 20; Ypsilanti, Mich., November 27.
 Braun, John—Philadelphia, November 23.
 Brockway, Howard—Washington, November 22.
 Campanari, Giuseppe—Syracuse, N. Y., November 19.
 Cumming, Shannah—Salt Lake City, November 26.
 Cushing-Child, Bertha—Boston, November 4.
 De Gogorza, Emilio—Boston, November 23.
 Dufault, Paul—Montreal, November 19.
 Fremstad, Olive—Boston, November 3; St. Louis, November 8.
 Gabrilowitsch, Ossip—Portland, Me., November 5; Chicago, November 11; Boston, November 17; Detroit, November 23.
 Gadsby, Johanna—Detroit, November 12; Columbus, O., November 20; Buffalo, November 21; New York, November 24 and 25; Chicago, November 30 and December 1.
 Grasse, Edwin—Mendelssohn Hall, New York, November 21.
 Griener, Mr. and Mrs. Karl—New York, November 15.
 Hartmann, Arthur—Kansas City, November 8; Trenton, N. J., November 22; Cleveland, O., November 27.
 Hekking, Anton—Baltimore, November 5; Harris-

burg, Pa., November 6; Binghamton, N. Y., November 7; Ottawa, Can., November 8; Montreal, November 9; Quebec, November 12; Halifax, November 14; Buffalo, November 17; St. Louis, November 19; Peoria, Ill., November 21; Madison, Wis., November 22; Chicago, November 25; Grand Rapids, November 27; Detroit, November 30.
 Hellstrom, Anna—Minneapolis, November 9.
 Hinshaw, William W.—Milwaukee, November 12.
 Hissen-de Moss, Mary—Mitchell, S. Dak., November 3; Des Moines, Ia., November 5; Mt. Pleasant, Ia., November 6; Mansfield, O., November 7; Delaware, O., November 8; Warren, Pa., November 9.
 Hollmann, Joseph—Milwaukee, November 23.
 Homer, Louise—Chicago, November 3; St. Paul, November 6; Kansas City, November 8.
 Hopekirk, Helen—Boston, November 26.
 Holz, Henry—Philadelphia, November 23.
 Johnson, Edward P.—Boston, November 4; St. Paul, November 20.
 Lavin, William—Pittsburg, November 15.
 Lhévinne, Josef—New London, Conn., November 7; Boston, November 10; New York, November 16, 17 and 22.
 Linde, Rosa—Mobile, Ala., November 21.
 Listemann, Virginia—Milwaukee, November 12.
 Maconda, Charlotte—Mobile, Ala., November 21.
 Martin, Frederic—Pittsburg, November 15.
 Miles, Gwilym—Boston, November 4.
 Mills, Walkin—Chicago, November 25.
 Ormsby, Louise—Pittsburg, November 15; Boston, November 21; Louisville, Ky., November 23; Providence, R. I., November 27.
 Petschnikoff, Alexander—Pittsburg, November 9 and 10; New York, November 15 and 18; Minneapolis, November 30.
 Powell, Maud—New York, November 30 and December 1.
 Randolph, Harold—Philadelphia, November 9 and 10.
 Rider-Kelsey Corinne—St. Louis, November 27.
 Richolson, Edna—New York, November 9.
 Rogers, Francis—New York, November 27.
 Rosenthal, Moriz—New York, November 7; Washington, D. C., November 9; New York, November 14; Providence, R. I., November 15; Boston, November 17; Troy, N. Y., November 19; Toronto, November 21; Buffalo, November 22; New York, November 24; Newark, N. J., November 27; Troy, N. Y., November 28; Boston, November 30 and December 1.
 Saint-Saens, Camille—New York, November 3 and 4.
 Samardoff, Olga—Boston, November 5; Detroit, November 13; Chicago, November 23 and 24.
 Schumann-Heink, Ernestine—Pittsburg, November 3 and 6; Akron, O., November 7; Boston, November 9; New York, November 10 and 11; St. Louis, Mo., November 13; Terre Haute, Ind., November 14; Chicago, November 15-17; Cincinnati, November 19; Youngstown, O., November 20; Cleveland, O., November 21; Indianapolis, November 22; Milwaukee, November 23; Lafayette, Ind., November 24; Grand Rapids, Mich., November 26; Detroit, November 27; Toronto, November 28; Buffalo, November 29; Philadelphia, November 30 and December 1.
 Sembrich, Marcella—Denver, Col., November 8; Brooklyn, November 15; New York, November 20.
 Spencer, Janet—Philadelphia, November 23; Minneapolis, November 30.
 Thomson, Cesar—Detroit, November 17.
 Van Hulsteyn, J. C.—Washington, November 22.
 Van Yox, Mr. and Mrs. Theodore—Buffalo, November 19.
 Von der Aue, Arnold—Milwaukee, November 12.
 Wad, Emanuel—Washington, November 30.
 Walker, Julian—Allentown, Pa., November 15; Pensacola, Fla., November 20; Mobile, Ala., November 21; New Orleans, November 23; Beaumont, Texas, November 29.
 Williams, Evan—New York, November 22.
 Wilson, Genevieve Clark—Boston, November 4.
 Winkler, Leopold—Spartanburg, S. C., November 8; Nashville, Tenn., November 12; Erie, Pa., November 23; Jersey City, November 26.
 Witherspoon, Herbert—Harrisburg, Pa., November 12; Columbus, O., November 13; Akron, O., November 14; Chicago, November 18; St. Paul, November 20; Colorado Springs, November 23; Des Moines, Ia., November 30.
 Yahn, Mrs. Eugen F.—Milwaukee, November 12.
 Zimmerman, Marie—St. Paul, November 20.

II. ORCHESTRAS, QUARTETTES AND BANDS.

Boston Symphony Orchestra—Philadelphia, November 5; Washington, November 6; Baltimore, November 7; New York, November 8 and 10;

Brooklyn, November 9; Hartford, Conn., November 13; Boston, November 16, 17 and 30; December 1.
 Boston Symphony Quartette—Boston, November 19.
 Cincinnati Symphony Orchestra—Cincinnati, November 30; December 1.
 Kneisel Quartette—New York, November 13; Brooklyn, November 22.
 La Scala Orchestra—Chicago, November 3, 4; St. Paul, November 9; Kansas City, November 15; Memphis, Tenn., November 17; New Orleans, November 18; Springfield, Ill., November 24; Washington, D. C., November 30.
 Longy Club—Providence, R. I., November 16; Boston, November 21.
 Adele Margulies Trio—New York, November 22.
 Marum Quartette—Cooper Union, New York, November 29.
 Milwaukee Musikverein—Milwaukee, November 12.
 Minneapolis Symphony Orchestra—Minneapolis, November 9.
 Olive Mead Quartette—Sacramento, Cal., November 8.
 New Haven Symphony Orchestra—New Haven, November 6.
 New York Philharmonic Orchestra—New York, November 16, 17 and 30; December 1.
 New York Symphony Orchestra—New York, November 3, 4, 10, 11, 24 and 25.
 People's Symphony Orchestra—Carnegie Lyceum, New York, November 23.
 Philadelphia Choral Society—Philadelphia, November 23.
 Philadelphia Orchestra—November 3, 9, 10, 16, 17, 23, 24 and 30; December 1.
 Pittsburgh Orchestra—Pittsburg, November 3, 9 and 10; Cincinnati, November 19; Cleveland 21; Indianapolis, November 22; Ann Arbor, Mich., November 23; Detroit, November 29; Buffalo, November 29.
 Pryor's Band—Dansville, Ill., November 3; Bloomington, Ill., November 4; Peoria, Ill., November 5; Kansas City, November 11.
 Red Hussars Band—Indianapolis, Ind., November 7.
 Russian Symphony Orchestra—New York, November 15.
 St. Paul Symphony Orchestra—St. Paul, November 6.
 Theodore Thomas' Orchestra—Chicago, November 3, 9, 10, 16, 17, 23, 24 and 30; December 1.
 University of California Symphony Orchestra—Berkeley, Cal., November 8 and 22.

III. OPERATIC ORGANIZATIONS.

"Madam Butterfly"—Boston, October 29 to November 10; Garden Theatre, New York, November 12, indefinitely.
 San Carlo Opera Company—Henry Russell, director, New Orleans, November 20, ten weeks.

IV. EVENTS AHEAD.

November 4—"Elijah," Handel and Haydn Society, Boston.
 November 20—"Damnation of Faust," St. Paul Choral Club, St. Paul.
 November 21, 22—Music Festival, Mobile, Ala.
 November 23—People's Symphony, Carnegie Lyceum, New York.
 "Samson and Delilah," Philadelphia Choral Society, Philadelphia.
 November 27—Musurgia Concert, Carnegie Lyceum, New York.

NEW CLUB IN LOS ANGELES.

Professional Women Musicians Organize and Elect Officers.

LOS ANGELES, Oct. 30.—At the last meeting of the Women's Professional Music Club, a constitution was adopted and officers were elected as follows: President, Mrs. Jirah D. Cole; vice-president, Mrs. Jennie T. Kempton; secretary and treasurer, Mrs. John H. Chick; membership committee, Miss O'Donoghue, Mrs. Parsons and Mrs. Webb; programme committee, Misses Joy and Jordan and Mrs. Lott; social committee, Misses Ebbert and Heartt and Mrs. Stivers.
 The organization decided to be known as the Dominant Club. A luncheon will be given at one of the restaurants or hotels the first Saturday of each month.

ST. LOUIS APPLAUDS PARKINA.

Young Kansas City Soprano Again Proves Worthy of Her Reputation.

ST. LOUIS, Oct. 30.—Elizabeth Parkina, the young American soprano, who has won a distinguished place for herself in the operatic world by her appearances at Covent Garden, made a most favorable impression at her concert here last week.
 Miss Parkina was heard in the aria from "Lucia di Lammermoor," the Tosti serenade, Bishop's "Should He Upbraid," Dell Aqua's "Villanelle," in an Offenbach barcarole with Tom Daniel, the excellent basso of her company, and in several encores, and more than met the expectations of those who knew of her recognition in the East and in Europe. Her voice is true, wonderfully clear in quality and admirably trained, and is employed with fine taste and discretion. In its full maturity it should give her high rank among the world's singers.

Succeeds Anna Bussert.

Inez Barbour, the Pittsburg soprano, will succeed Anna Bussert in the choir of the Temple Emanuel, New York, this season, and not Janet Spencer, as stated in MUSICAL AMERICA last week. Miss Bussert is in Europe at present, appearing in recitals and concerts.

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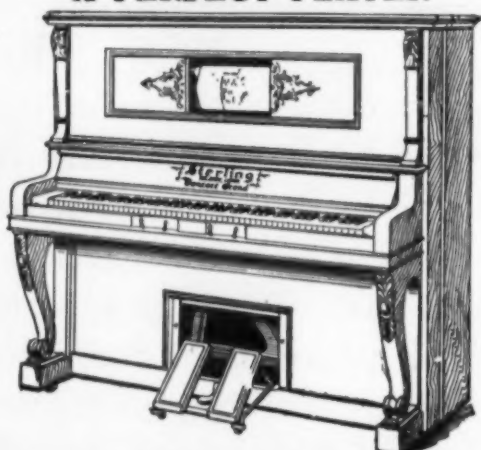
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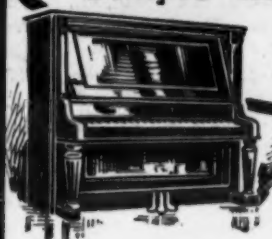
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